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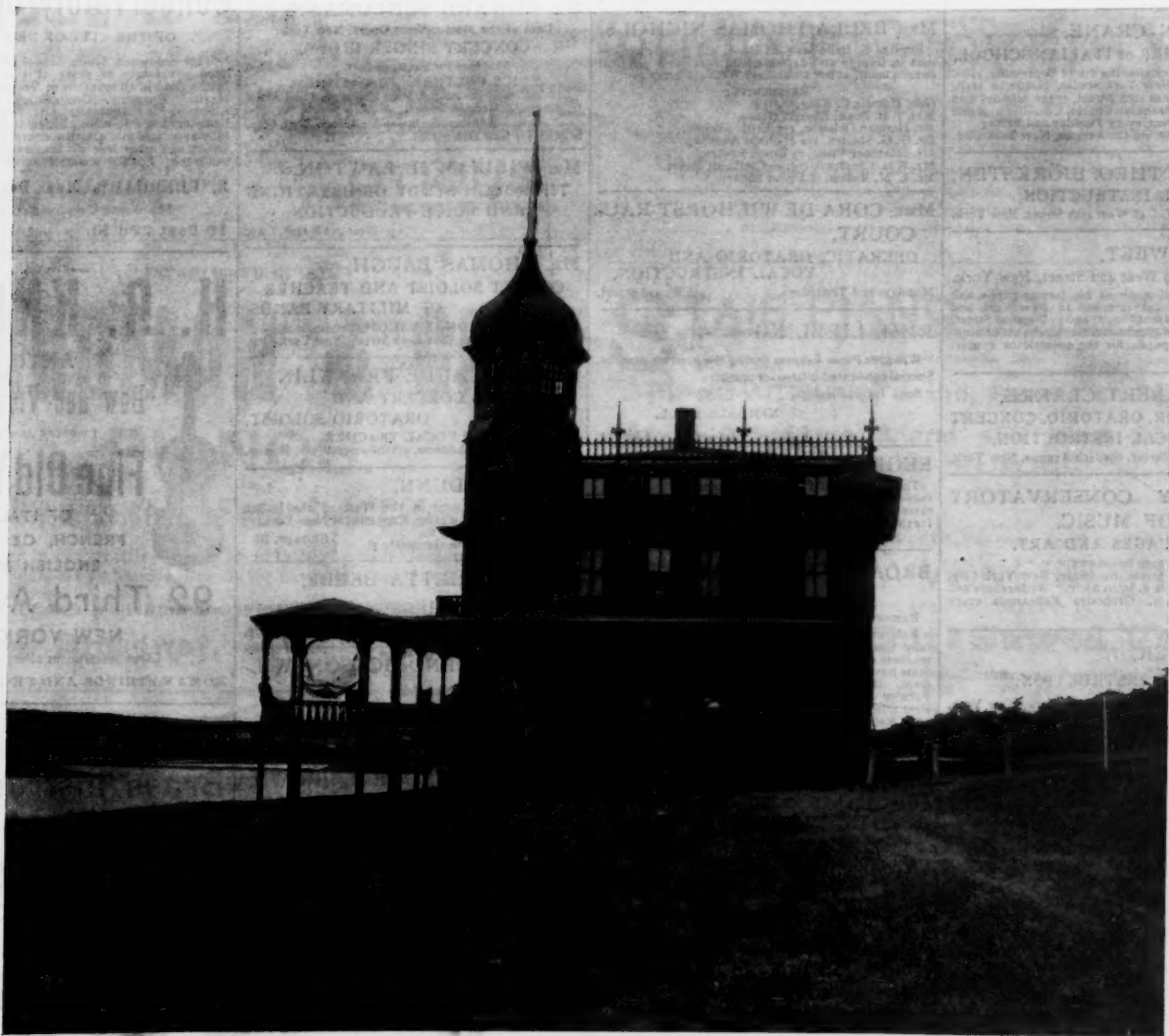
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, MAY 27, 1891.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
BLUMENBERG & FLOERSHEIM,
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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresa Tua	Marchesi
Ida Klein	Lucca	Henry Mason
Sembranch	Ivan E. Morawski	P. S. Gilmore
Christine Nilsson	Leopold Winkler	Neupert
Scalchi	Costanza Donita	Hubert de Blanc
Trebelli	Carl Reincke	Dr. Louis Maas
Marie Rose	Heinrich Vogel	Max Bruch
Anna de Belloc	Johann Sebastian Bach	L. G. Gottschalk
Etelka Gerster	Peter Tschaikowsky	Antoine de Kontski
Nordica	Julius Perotti	S. B. Mills
Josephine Yorke	Adolph M. Foerster	E. M. Bowman
Emilie Ambre	J. H. Hahn	Otto Bendix
Emma Thursby	Thomas Martin	W. H. Sherwood
Teresa Carreno	Louis Gaertner	Stagno
Kelloge, Clara L.—9	Louis Gage Courtney	Victor Nealer
Minnie Hauk—2	Richard Wagner	Johanna Cohen
Materna	Theodore Thomas	Charles F. Trethar
Albani	Dr. Damosch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Julius von Bernuth	Theodore Reichmann
Lena Little	Constantin Stenberg	Max Freyman
Murio-Celli	Dengremont	C. A. Cappa
Andrew Carnegie	Galassi	Montegriffo
James T. Whelan	Hans Balatka	Mrs. Helen Ames
Edward Strauss	Mathilde Wurm	S. G. Pratt
Eleanor W. Everest	Liberati	Emil Scaria
Jenny Broch	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donizetti
Marie Jahn	Del Puente	William W. Gilchrist
Fursch-Madi—2	Joseffy	Ferranti
Catherine Lewis	Julia Rivé-King	Johannes Brahms
Zélie de Lussan	Hope Glenn	Meyerbeer
Blanche Roosevelt	Louis Blumenberg	Moritz Moszkowski
Antonia Mielke	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Piloteo Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junk
Charles M. Schmitz	Robert Volkmann	Fannie Hirsch
Friedrich von Flotow	Julius Rietz	Michael Banner
Franz Lachner	Max Heinrich	Dr. S. N. Penfield
Heinrich Marschner	A. L. Guille	F. W. Riesberg
Edmund C. Stanton	Ovide Munn	Emil Mahr
Nestore Calvino	Anton Udrardi	Otto Sutro
William Courtney	Alcuin Blum	Carl Faellen
Josef Staudigl	Joseph Koegel	Belle Cole
Lulu Veling	Ethel Wakefield	Carl Millocker
Mrs. Minnie Richards	Carlyle Peteralea	G. W. Hunt
Florence Clinton-Sutro	Carl Ketter	Georges Bizet
Arthur Friedheim	George Gemünden	John A. Brockhoven
Clarence Eddy	Emil Liebling	Edgar H. Sherwood
Franz Abt	Van Zandt	Ponchielli
Fannie Bloomfield	W. Edward Heimendahl	Edith Edwards
E. Jacobsohn	Mrs. Clemelli	Carrie Hun-King
C. Mortimer Winke	Albert M. Bagby	Pauline l'Allemand
J. O. Von Prochazka	W. Waugh Lauder	Verdi
Edvard Grieg	Mrs. W. Waugh Lauder	Hummel Monument
Adolf Henselt	Mendelssohn	Berlioz Monument
Eugen d'Albert	Hans von Bülow	Byrd Monument
Lilli Lehmann	Clara Schumann	Johann Svendsen
William Candidus	Joachim	Strauss Orchestra
Franz Kneisel	Samuel S. Sanford	Anton Dvorak
Leandro Campanari	Franz List	Saint-Saëns
Franz Rummler	Christine Dosert	Pablo de Sarasate
Blanche Stone Barton	Dora Hennings	Jules Jordan
Amy Sherwin	A. A. Stanley	Albert R. Parsons
Thomas Ryan	Ernst Catenhusen	Ther. Herbert-Foerster
Achille Errani	Heinrich Hofmann	Bertha Pierson
C. Jos. Brambach	Charles Fradel	Carlos Sobriero
Henry Schradieck	Emil Sauer	George M. Nowell
John F. Rhodes	Jesse Bartlett Davis	William Mason
Wilhelm Gericke	D. Burnmeister-Petersen	Pasdeloup
Frank Taft	Willis Nowell	Anna Lankow
C. M. Von Weber	August Hyllested	Maud Powell
Edward Fisher	Gustav Hinrichs	Max Alvary
Kate Rolla	Xaver Scharwenka	Josef Hofmann
Charles Rehm	Heinrich Boetel	Händel
Harold Randolph	W. E. Haslam	Carlotta F. Pinner
Minnie V. Vandever	Carl E. Martin	Marianne Brandt
Adele Aus der Ohe	Jennie Dutton	Gustav A. Kerker
Karl Klindworth	Walter J. Hall	Henry Dutzend
Edwin Klahre	Conrad Ansonge	Emma Juch
Helen D. Campbell	Carl Baermann	Fritz Giese
Alfredo Barili	Emil Steger	Anton Seidl
Wm. R. Chapman	Paul Kalisch	Max Leckner
Otto Roth	Louisa Svecoski	Max Spiecker
Anna Carpenter	Henry Holden Huss	Judith Graves
W. L. Blumenschein	Neally Stevens	Hermann Ebeling
Leonard Labatt	Dyas Flanagan	Anton Bruckner
Albert Venino	A. Victor Benham	Mary Howe
Josef Rheinberger	Mr. and Mrs. Carl Hild	Attale Claire
Max Bendix	Anthony Stankowitch	Mr. and Mrs. Lawton
Helene von Doenhoff	Moriz Rosenthal	Fritz Kreisler
Adolf Jensen	Victor Herbert	Madge Wickham
Hans Richter	Martin Roeder	Richard Burnmeister
Margaret Reid	Joachim Raff	W. J. Levin
Emil Fischer	Felix Mottl	Niels W. Gade
Merrill Hopkinson, MD	Augusta Ohlström	Hermann Levi
E. S. Bonelli	Mamie Kunkel	Edward Chadfield
Paderewski	Dr. F. Ziegfeld	James H. Howe
Stavenshagen	C. F. Chickering	George H. Chickering
Arrigo Boito	Villiers Stanford	John C. Fillmore
Paul von Janko	Louis C. Elson	Helene C. Livingstone
Carl Schroeder	Anna Mooney-Burch	M. J. Niedzielski
John Lund	Mr. and Mrs. Alves	Franz Wilczek
Edmund C. Stanton	Ritter-Goetz	Alfred Sormann
Heinrich Gudehus	Adele Lewing	Juan Luria
Charlotte Huhn	Pauline Schöller-Haag	Carl Busch.

ONE of the chief reasons, if not the chief reason, why the New York "Herald" has so persistently run down opera in German has of late become apparent. It seems that two of the boxes at the Metropolitan Opera House were confiscated for non-payment of assessment and that the one of these (No. 60) belonged to James Gordon Bennett, the proprietor of the New York "Herald," and one of the most competent judges of such music as "Annie Rooney" and "Maggie Murphy's Home."

THE "Free Musical Union" at Berlin is a society formed for the performance of comparatively unknown musical works of merit and of compositions yet in manuscript. It is run on the most liberal basis and not on the usual and disgusting mutual admiration plan. It has consequently proved a most pronounced success. Its president, Philipp Roth, writes to THE MUSICAL COURIER from Berlin, under date of May 10: "I am glad to be able to bear witness to the fact that Mr. F. X. Arens' American composers concert in Berlin was a most encouraging success for the American composers. *Vivat sequens!*"

A HAPPY idea it is of James H. Howe, of the De Pauw University, of Greencastle, Ind., to suggest that Brighton Beach be made the objective point for musical pilgrims in this country. Anton Seidl and his Metropolitan Orchestra play every afternoon and evening programs that are catholic and of the highest order of music. To those who cannot go abroad Brighton Beach and the Seidl orchestra should be a source of great enjoyment and education.

Last year's programs offered musical pabulum that satisfied all tastes, and the scheme this year will not be a whit less interesting.

The season begins June 27.

SOME small fry journals presume to criticize THE MUSICAL COURIER for publishing the pictures of Andrew Carnegie and the magnificent new Music Hall. We do not propose to be behind in the journalistic race, and the consequence was that we put forth an edition which was almost sumptuous, for a new music hall in the metropolis is an event worthy of extended mention. It got it in this journal and in a style that simply threw into the shade any previous effort of the numerous defunct music journals that once upon a time flourished in this city. We criticized, and therein we were logical and consistent with our high standard, the conducting of Mr. Walter Damrosch without fear or favor.

MR. HENRY T. FINCK, the able music critic and lecturer on the history of music at the National Conservatory of Music, put the following questions in the recent examinations at that institution:

1. How did the Troubadours differ from the Minnesingers?
2. What were the merits and the faults of the Netherlands school?
3. What are madrigals, and where did they flourish longest?
4. What is recitative, and who invented it?
5. Why may Monteverde be called the Italian Wagner?
6. How did the medieval orchestra differ from the modern?
7. What were Lulli's operatic principles and innovations?
8. Who was A. Scarlatti?
9. Name the best operas of Rossini, Donizetti and Bellini?
10. What were the three periods of Gluck's career, and his operatic principles?
11. Mention some facts regarding Mozart and his operas.
12. Where lies the importance of Weber's "Freischütz" and "Euryanthe"?
13. How do the composers of the romantic school differ from those of the classical school?
14. Mention some peculiarities of Chopin's and Liszt's piano compositions.
15. Give some facts regarding Schubert and his works.

For a man who has been accused of being a rabid Wagnerite Mr. Finck displays an amazing catholicity of taste. Perhaps Wagnerites know something about music anyhow.

THE Chicago "Figaro" promptly ate crow last week in the matter of the insinuation against Otto Oesterle's character which appeared some time ago in the columns of that little publication. The writer of the attack, who had the pleasure of seeing his name in print in THE MUSICAL COURIER (for the first and last time be it said), after apologizing to Mr. Oesterle and declaring that it was only hearsay and idle rumor, then launched into a bitter and stupid attack against this journal for calling attention to his blunder. He is the music critic, so called, of the "Figaro," and after glowering at the effete East he remarks that

"Chicago is pretty far inland; but this does not prevent us from hearing of what is going on around the outskirts."

Chicago calling New York an "outskirt" is truly Porkopolian in tone. Poor Mr. Thomas, what he will endure at the hands of such persons during the next few years!

Music criticism in Chicago is at a very low ebb indeed when such stupid, malicious blunderers are allowed to get even such an audience as the "Figaro" commands. In the meantime Mr. Oesterle is vindicated through the efforts of THE MUSICAL COURIER.

THE New York "Herald" has occasional lapses of sanity when writing on musical topics. Witness the following bit from an editorial in last Sunday's edition of that wonderful newspaper:

If we were to count up all the men and women of genius now adorning the world how long would the list be?

Should we be able to name twelve or ten or six such people? Men whose claim to the high honor would not be disputed by even the most sceptical and cold?

Let us try.

To head the list we should, of course, have Bismarck. Then might come Edison and Tolstol, Sarah Bernhardt and perhaps Ibsen, with Herbert Spencer and two great composers—Dvorak and Tschaikowsky.

The right of Tschaikowsky to a place on the roll will hardly, we think, be denied. He has that noblest of gifts—the gift creative. His works have unquestionable strength, originality and poetry.

This genius has been within our gates—has been here, indeed, for three weeks or more. And how have we shown our recognition of his presence? How have we honored this great Russian composer?

We have made much of such bright but far less wondrous lights of actresses and artists of mere talent. But, apart from one reception and a few rounds of applause, we fail to see what public tribute or what private honor New York paid to Tschaikowsky.

Tschaikowsky is a modest, unassuming man. But no genius is unconscious of his genius.

What impression of New York will he take back to Europe, where his name is both a glory and a power?

As THE MUSICAL COURIER pointed out several weeks ago, New York has been singularly phlegmatic on the subject. The great Russian was brought over here to play second fiddle in the recent music festival, but he developed into a star of the first magnitude before which all paled, and yet Tschaikowsky deserved a better reception, for he is a wonderful man.

THE STANTON STATEMENT.

GOING BEHIND THE RETURNS.

MR. EDMUND C. STANTON on Wednesday last issued his annual official statement and made it public on Saturday last. This is a copy of the document:

METROPOLITAN OPERA HOUSE COMPANY
OF NEW YORK, LIMITED,
NEW YORK, May 30, 1891.

DEAR SIR—Inclosed herewith you have balance sheet of the company and statement showing the results for the year. Your receipts from the opera were not as large as the previous season, and as there was also a falling off of some \$30,000 in the amount received from the rentals of the opera house as compared with the previous year, the result shows a deficit for the season of \$54,419.51, provided the amount due from stockholders is paid.

The floating debt of the company now amounts to \$84,044.48. Of this sum \$25,316 has arisen from the non-payment by box holders of their assessments. An additional amount of unpaid assessments, amounting to \$21,112, has been cancelled by the acquisition by the company of boxes 50 and 60, reducing the number of stockholders from seventy to sixty-eight. Since 1888 all amounts paid for new scenery, costumes, music and improvements (\$63,182.81) have been charged to current expenses. By order of the board of directors. EDMUND C. STANTON, Secretary.

The balance sheet that accompanies the statement shows that the receipts from the opera during the season were \$206,220.75, and that the assessments on the stockholders amounted to \$119,500. The rentals footed up \$44,942.

The cost of the opera performances was \$340,310.88 and that of the scenery and costumes \$29,047.26. There was an unpaid balance from the season of 1889-90 of \$5,528.30, which made the total cost of the opera for the year \$374,906.22. Other expenses, including fuel, salaries and repairs, and improvements to the building, amounted to \$137,021. The total expenditures for the year were \$511,926.35. This shows a deficit of \$54,419.51.

The floating debt is \$84,044.48, and its payment would necessitate an assessment of about \$15,000 upon each stockholder in addition to the present annual assessment of \$3,000. At present there is outstanding a mortgage of \$600,000 and bonds to the amount of \$200,000. Despite this there will probably be a new issue of bonds.

Scenery and costumes are charged to current expenses, and a great percentage of this outlay should be charged to stock; but as it is charged to current expenses it brings the cost of the opera performances

to \$340,310.88. The receipts amounted to \$206,220.75, leaving \$134,090.13 to be paid by box holders.

There are seventy box holders and each box contains six chairs, making 420 seats, and for fifty performances this makes 21,000 of the choicest seats which could be sold out on each and every Wagner performance.

Twenty-one thousand seats for \$134,000 is less than \$6.50 per performance, and that is the cheapest entertainment these people can possibly secure, particularly when it is considered that they make of the opera nights social receptions and events that would be much more costly, and not by any means as attractive without the opera adjunct.

There are many people who would be willing to pay \$6.50 a seat for performances in an eligible location, particularly for Wagner operas, and the price would be much less than \$6.50, for the sum to be paid by box holders would not have been \$134,000 had these very box holders not insisted upon the trial of such operatic abortions as the "Vassal," "Asrael" and "Diana."

We venture to say that had the whole of the past season been devoted to Wagner operas there would have been absolutely no deficit as far as the expense of the German opera *per se* is concerned. It must not be forgotten that the enterprise known as the Metropolitan Opera House is distinct and separate from the German opera season.

MR. C. A. E. HARRISS AGAIN.

ACCORDING to the music column of Toronto "Saturday Night," April 16, Mr. C. A. E. Harriß, the Montreal organist, in his capacity of manager for Master Frederick Williams, has been representing, or permitting the representation of, the English boy singer, now or just recently touring in America, as the boy soloist of Westminster Abbey and that he, the boy, was on leave by permission of the vicar choral of the abbey. The representation, let it be said, was cleverly inferential rather than by cold blooded, direct statement. According to "Saturday Night," however, the bait was swallowed by everyone. Our Toronto contemporary, however, states that in the London "Musical News" of April 10 the organist of Westminster Abbey has the following letter:

To the Editor of Musical News:
Sir—Kindly allow me to say that the boy Williams, who is now singing as a Westminster chorister, never had any connection with the abbey.
Yours very truly,
J. FREDERICK BRIDGE.

This would seem to place Mr. Harriß in an unflattering position in the light of a manager. An "explanation" from him would, we imagine, form interesting reading.

TOO TRUE.

THE "Evening Post" attacks that miserable tune, "Yankee Doodle," in a recent issue, as follows:

In discussing the "Tar and the Tartar" last week the "Evening Post" referred to "that odious specimen of staccato drivel known as 'Yankee Doodle,' that quintessence of musical vulgarity and foul blot on the name of America which makes us the laughing stock of the whole musical world, and should be abolished by special act of Congress." The Boston "Transcript" retorts that "that they did not always laugh in Mexico when the fides of the Americans gave out this drivel, and our friends, the Confederates, sometimes looked a little sober when they heard this quintessence of musical vulgarity wafted on a Northern breeze." This may be quite true, but it does not prove anything in favor of "Yankee Doodle." Patriotic sentiment, like religious or any other sentiment, may become inseparably associated with the veriest musical trash, which thus becomes a means of arousing the associated sentiment whenever it is heard.

What we deplore, and what everyone who understands good music must deplore, is that ill luck or the crude taste of our predecessors should have sanctioned the adoption of this miserable twaddle as an expression of American patriotic feeling. Nothing could possibly be less dignified and inspiring than this skipping, frisky, jerky tune, which would make an excellent song for jumping frogs, grasshoppers or fleas, but is about as appropriate for the expression of human patriotic sentiment as a waltz would be in a church or a hornpipe at a funeral. When we consider what stirring and appropriate national melodies the Germans, Russians, Austrians, French, English and other nations have, we must feel humiliated that we, who are destined to be the greatest nation of the twentieth century, should be typified by such a trivial ditty and vulgar atrocity as "Yankee Doodle."

It must be remembered that the idea of appropriateness of melody to sentiment is not derived from the latest phase in operatic development, but is as old as music itself, being peculiar to all the German, Russian and other European folk songs, in which the melody is a true mirror of the sentiment to be expressed by the song. But when Europeans hear us expressing our patriotism by means of "Yankee Doodle," have they not good reason to believe that our musical culture is on a level with that of the Indians? As a matter of fact, Indian music, which has lately received considerable attention, primitive as it may be, is never as vulgar as "Yankee Doodle." Indeed, we do not know of anything else quite as vulgar as this tune in the whole range of popular music. "Shoo Fly" is a classical masterpiece in comparison. Attempts have been made to trace "Yankee Doodle" to several European countries, but if it ever was in use there it was at any rate not dignified by being chosen as a patriotic air.

Mr. Finck hits the nail squarely on the head in

this matter. "Yankee Doodle" is vulgar, and is a representative American tune. It is a libel on our æsthetic tastes.

LAST Sunday's "Sun" contains a very appreciative review of Carl Loewe's ballads, a complete edition of which has just been published by Robert Lienau, Berlin. Loewe's talent is summed up as follows:

Loewe lived at a time when German poetry was flourishing, and though his works suffered neglect during his lifetime he may be called fortunate, for he was acquainted with Goethe, the king of poets, and was thoroughly conversant with his works, as may be seen from the fact of his having written a commentary on the second part of "Faust." Loewe conversed with Goethe about the character of the ballad, and no doubt profited by the wisdom of the great man. At all events his musical settings are very perfect in form, and while there is no spark of originality or a trace of genius in his ideas, there is nevertheless continually displayed a fine sense of the importance of what he tries to illustrate, while a peculiar manly strength and virility lie about all that he does.

Scarcely any composer has succeeded in representing, in tone, mysterious, ghostly, eerie and gloomy subjects as well as Loewe. He seems, first, to have been thoroughly and deeply impressed with the spirit of his poems, and then to take exquisite delight in setting them forth to the world under the added light of musical illumination. There is a *malveré*, a freedom and assurance about Loewe's writing which constitutes one of its chief charms. It is in character like a very frank, genial and conceited person, who, though not particularly gifted, yet is so pleased with himself that he must perforce please others. Throughout every phase there shines the content which was evidently felt by the composer as he penned it, a sincerity and conviction that almost convince the hearer he is listening to something wonderfully fine.

But those who have lived among and fed upon the thoughts of geniuses such as Schubert, Schumann, Beethoven, or even Mendelssohn in his stronger moments, must rank Loewe where he belongs, so far below them as to be almost out of the range of vision, and only the symmetry of his ballad form and the quality of being at once dignified, impressive and often agreeable can lift him into prominence or entitle him to lasting fame.

Loewe's ballads depict tragic or ghostly events. Edward kills his father and curses his mother; the fisherman is condemned to a watery grave through the uncanny beguilements of a mermaid; the blacksmith shoes Odin's ghostly steed; Red Rüschien is carried away by her spirit lover; brides find their husbands slain on their wedding morn, and throughout all the poems knights and fair ladies and the whole pageantry of chivalry march and perform in stately fashion.

Many more resounding names were brought forth by the classical period during and following Loewe's lifetime. Weber, Meyerbeer, Schubert, Mendelssohn and Schumann all take in the future a much broader and more considerable position. They made an impress upon art, behind which Loewe must modestly shrink. No school was founded by him, nor did he greatly impress the public. Though he practiced all the arts of composition with zeal and industry, if it had not been for his ballads the world would know little or nothing of him. The power of musical invention did not belong to Loewe's artistic equipment—it was only when some special circumstance kindled his imagination that his muse began to sing. His songs are all of them chiefly and best adapted for rendering by men singers.

PERSONALS.

GODOWSKY.—Leopold Godowsky, who has recently taken unto himself a wife, is in London on his honeymoon trip. He will play in London, Paris, Bucharest and Constantinople, and will probably winter in Paris.

EMANUEL MOOR IN NEW YORK.—The composer, Emanuel Moor, accompanied by Mrs. Moor, has returned to this city and will probably spend the summer in America. Mr. Moor has been very actively studying composing during the years he was in Europe, being with Brahms for a time and submitting to him some of his compositions.

THE LAWTONS.—Mr. and Mrs. Lawton will summer in the Adirondacks. They leave the city June 15. Mrs. Beebe-Lawton has been unusually successful in her teaching during the past season.

THEY WANDER TO BAYREUTH.—Prof. Fritz Fincke, Mr. Richard Burmeister, Miss Helen Livingstone and a number of young enthusiasts—all from Baltimore—will leave that city for Germany, some on June 10 and some on June 17. They all will attend the Bayreuth performances.

SHE CANNOT SING, BUT SHE MAKES MONEY.—Agnes Huntington came to this country to sing "Paul Jones" for a season of twenty weeks. Her engagement was extended to thirty-one weeks, and the receipts for that time amounted to over \$210,000. Her manager, Marcus R. Mayer, is authority for the statement that Miss Huntington will take \$41,000 back to England with her as the net result of her American tour.

RUBINSTEIN DECORATED.—Anton Rubinstein was decorated by the Czar on Easter Sunday with the Order of Stanislaus of the first class with a star pendant.

WAGNER'S MEMORY KEPT GREEN.—The Earl of Dyssart gave last Friday, the 22d inst., and the birthday of Richard Wagner, at his castle near Richmond, a concert in commemoration of that event. A full orchestra and prominent soloists were engaged to participate in the performance of a Wagner program, and the concert was conducted by Carl Armbruster, one of the Bayreuth chorus masters.

COMPOSERS CONDUCTING IN PERSON.—Next week the twenty-eighth meeting of the Allgemeiner Deutscher Musik Verein will take place at Berlin. Court opera singer Anthes, of Dresden, will sing the tenor solos in a scene from Eugen d'Albert's new opera, "The Ruby," which will be conducted by the composer. Jean Louis Nicodé will conduct his symphony ode, "The Ocean," in which the Ber-

lin Liedertafel will sing the choral portions. Prof. Frederick Gernsheim will conduct the great choral concert of June 3, and at the matinée of the 31st inst. his "Hafis," for chorus, solo quartet and orchestra. The Italian composer Carlo Martucci will be present to hear Eugen d'Albert play his (Martucci's) B flat minor piano concerto, and Anton Bruckner, of Vienna, will run over to listen to the performance of his "Te Deum," which will be given by the Philharmonic Chorus under the conductorship of Siegfried Ochs.

BARTH IN MOSCOW.—Prof. Barth, of Berlin, played the Beethoven E flat concerto and the Weber Concertstück at a recent concert of the Imperial Russian Music Society, at Moscow, and met with tremendous success. Rubinstein made Barth a fine offer for the first teachership of the piano at the St. Petersburg Conservatory, but the latter declined.

TWO DEATHS.—A niece of Beethoven's, Miss Ludovica Hofbauer, is just dead at Baden, near Vienna, aged sixty-two. She was only seven years old on the death of the composer. The number of persons now living who knew Beethoven is very few; chief of these is Dr. Breuning, at Vienna, who saw Beethoven daily before his death.

Eugène Ortolan, a popular French composer, has just died at the age of sixty-seven. For more than twenty years he has been secretary of the Society of Musical Composers; he was awarded in 1827 the Prix de Rome. His oratorio "Tobias," the opera comique "Lisette" and another opera, "L'Urne," in which he was assisted in the book by Octave Feuillet and Jules Barbier, are the best known of his works. He was an officer of the Legion of Honor.

DEATH OF POUCHARD.—The death is announced, at Paris, of Charles Pouchard, for many years stage manager at the Opéra Comique and one of the teachers at the conservatory. He was a son of the famous singer who created the part of "Georges Brown" in the "Dame Blanche," and was born in Paris in 1834. He appeared as an actor at the Comédie Française, and also for a very short time as a vocalist at the Opéra.

STONE-BARTON IN LONDON.—Stone-Barton has had excellent success in London. She has been singing at St. James' Hall. The London dailies speak in very complimentary terms of "the new American soprano" singing. The "Pall Mall Gazette" says: "She sings with remarkable facility and brilliancy." The "Chronicle": "Mrs. Stone-Barton displayed a voice of particular strength and resonance in the upper register." The "Telegraph": "The artist's voice seems to be well equipped, both in items of strength and flexibility." Evening "Star": "Mrs. Stone-Barton sang extremely well. She has a brilliant and flexible voice and plenty of artistic intelligence."

MASCAGNI PARODIED.—Mr. Mascagni has, very early in his career, achieved the honor of a parody, a burlesque of his now famous opera having just been produced in the Neapolitan dialect at the Teatro Rossini, Naples. It is from the pen of Mr. Petito, is in two acts, and is entitled "N'auta Cavalleria Rusticana." It is stated to be very amusing, and, at any rate, at its first two representations it has achieved great success.

HOME NEWS.

A "RECITAL OF SONG."—Mr. Albert F. Arveschou, who is the baritone of St. George's Church, gave a "recital of song" last Wednesday night at the Mendelssohn Glee Club rooms, 108 West Fifty-fifth street. An excellent program was offered. Mr. Arveschou sang songs by Kjerulf, Schumann, Grieg, Dudley Buck, Halévy and Adam. He possesses a rich voice, which he uses artistically, and shows to great advantage in Norwegian songs, for he is a Norwegian and consequently Grieg is no sealed book to him. He was assisted by Gertrude Griswold, soprano; William Prime, tenor, and Ferdinand Dulcken and Emilio Agramonte, accompanists. A fashionable audience filled the pretty rooms of the club.

JENNY LIND HERE AGAIN.—A pretty eighteen year old Swedish girl arrived at the Barge Office last week. When asked her name by the registry clerk she said it was Jenny Lind. She added that she was a niece of the famous singer. Jenny is going to Philadelphia, where she has relatives. The pretty young immigrant said that she could not sing quite so well as the famous Swedish nightingale.

MISS ENO.—Miss Alice Eno announces herself as a teacher of the Virgil foundational method. Miss Eno's address is 444 Eighth street, Brooklyn.

AN AMY FAY PUPIL.—A pupil of Miss Amy Fay appeared in Albany, and this is what the "Albany Journal" says of her:

By no means the least interesting feature of last evening's program was the debut of Little Laura Sanford, a piano virtuoso of ten years, and one in whom Albanians should feel an especial pride, since this is her native city. The program numbers were a minuet by Paderewski and a tarantelle by Raff. Having performed these in a manner simply marvelous when it is remembered how tiny are her hands and how few the years that she can possibly have devoted to practice, she was enthusiastically recalled and responded with a scherzo by Moszkowski. At the earnest request of many

in the audience as well as on the stage she was induced to play once more, selecting for this number a Polish dance by Thomas, and giving for the inevitable encore a song of Helmund's. It is the opinion of many that this little girl is quite as remarkable as the famous little Otto Hegner. She is his junior by three or four years and is smaller in every way. Her feet being unable to reach the pedals she is obliged to produce all her dynamic effects—and they are by no means insignificant—entirely without their aid. The music of a quite extensive repertoire is memorized with remarkable accuracy and she plays with an intelligent and serious appreciativeness truly extraordinary in so young a child. It is earnestly hoped that her friends will consent to her appearance at a complimentary concert at Jermain Hall in the near future, in order not only that the many who have heard her may have that pleasure again, but that an opportunity may be given to those who were unable to be present last evening.

MRS. THOMSON'S RECEPTION.—Mrs. Agnes Thomson sang the following numbers at the reception tendered her in the Speaker's chambers, House of Commons, Ottawa, on Monday night: "Du Bist wie Eine Blume," Liszt; Spanish song, Schochdopole; "Pastorale," Bizet; "Last Rose of Summer," "A Disappointment," Hood; "Home, Sweet Home" and "Comin' Thro' the Rye."

CORTLAND FESTIVAL.—Cortland, N. Y., will give its seventeenth music festival June 1 to 5, inclusive. That distinguished representative of musical art in America, "Dr." H. R. Palmer, will conduct. Clementina De Vere, Christine Hollis-Walter, soprano; the Hatten Quartet, John C. Bostelmann, violin virtuoso, and Mrs. Martha Dana-Shepherd, pianist, will participate.

TEXAS M. T. A.—The Texas Music Teachers' Association will hold their annual meeting at Austin, Tex., June 23.

FLORIAN.—Agnes Florian, a Brooklyn young lady and a pupil of Lagrange, of Paris, has sung with great success recently in Brooklyn. She is a contralto and of her Lagrange writes:

"Miss Florian possesses a magnificent contralto voice of very great range and of irreproachable truthness. I am certain that she will have a brilliant career."

HE SAILED.—Rudolph Aronson is so well assured of the established success and drawing qualities of "Apollo" for many weeks to come that he sailed for Europe last Thursday, on the Fürst Bismarck, to be gone about six weeks. He will visit London, Paris, Berlin and Vienna in search of new operas and one or two artists for next season's company. It will be one of Mr. Aronson's first moves to complete arrangements for a short season of light opera in London next year by the Casino company, producing their successes with all of the original scenery and costumes. Several managers have made very tempting offers and the most advantageous one will probably be accepted.

JESSE WILLIAMS.—Mr. Jesse Williams no longer directs the orchestra at the Garden Theatre, simply because, so it is said, he and Mr. Richard Mansfield couldn't agree. At the theatre, however, all stories of trouble were denied. The new director is Mr. George F. Le Jeune, a well-known organist, who directs the choir at St. John's Church, in Varick street. Mr. Le Jeune, it is said, has been Mr. Mansfield's music teacher, and was engaged at the actor's request.

LOCKE.—Mr. Charles E. Locke has arrived in the city, and when seen would say but little about the Juch Opera Company. He said the company had played a successful season of thirty-six weeks and that the singers were paid all their contracts called for. They were engaged, he said, for twenty-five weeks only. As to his future movements he would not speak.

THE CONCERT POSTPONED.—The vocal and instrumental concert advertised to be given in the Lenox Lyceum last Thursday evening by the New Musical Society was postponed one week, and will be heard on Thursday evening of this week. Mrs. Emilia Benic Serrano, Miss Pervina Lopez, Miss Adelina Casati, Mr. E. Arencibia, Mr. G. Narbetti, Prof. D. Tipladi and Prof. Di Matteo are the artists announced to appear. Cav. Prof. Carlos A. Serrano and Cav. Prof. Carlo Brizzi will be the directors of the entertainment.

TROUBLE AT A REHEARSAL.—There was a misunderstanding at a rehearsal of Morrissey's English Opera Company at the Grand Opera House last Friday morning which resulted in the ejection from the building of Mr. Fanciulli, the musical director.

"Fanciulli," said Mr. Morrissey, when seen, "was engaged by me about a month ago to drill my company with the use of the piano only. The duration of the engagement depended entirely upon the satisfaction which he gave."

"Fanciulli had no control over the chorus, and yesterday morning when he came to the opera house I met him at the door and told him I had engaged another to take his place. Instead of accepting the situation Mr. Fanciulli insisted on entering the opera house and I had the janitor send for a policeman. Then Fanciulli went out, and that is the whole story."

JAMES C. DUFF IS IN A PICKLE.—INDIANAPOLIS, May 20.—James C. Duff, of the Duff Opera Company, is in hot water with his two prime donnés, Miss Marie Tempest and Miss Teare Snyder. Last night, in the "Red Hussar," Miss Tempest sang an interpolated solo on Miss Snyder's time, having determined to outdo her rival, who lives in

this city and who was being tendered an ovation at each appearance. Miss Tempest waxed very wroth in the quarrel that ensued, abusing Miss Snyder so that the latter said she would quit, which she did. She refused to go to Louisville, where the company appeared to-night. Miss Tempest leaves for London on Saturday; so Duff has no prima donna left. The company left for Louisville and Miss Snyder still remains here. It was stated that Duff is behind with his salaries.

MISS BERTRAM LEAVES IN A HUFF.—Miss Helen Bertram, the prima donna of the McCaull Opera Company, threw up her engagement at Palmer's Theatre Saturday afternoon just before the matinée because, so it is said, the management had led her to believe they would engage her husband, Mr. Tomassi, as musical director, and instead of doing so had engaged Mr. Julien T. Edwardes. Miss Josephine Knapp was substituted in her place, and Miss Leonore Snyder was telegraphed for.

OGDEN CLUB'S CONCERT.—The Ogden Club, consisting of former and present pupils of Mrs. Ogden Crane, the well-known soprano and vocal teacher, gave a musicale at Hardman Hall last week, and the affair proved a success, as a large and fashionable audience attended. The program consisted of just twenty numbers, attractively grouped, and its performance reflected credit on Mrs. Crane as a teacher. Particular mention should be made of Miss Haden, who sang Buck's "Come Where the Lindens Bloom." She has a beautiful, clear, soprano voice, and will do great credit to her teacher.

Miss Hattie Diamond has a voice of great dramatic power.

Miss Clark sang the "Bell Song," from "Lakmé," most artistically, and her voice is really like a bell.

Miss Sallie Stilling has beauty as well as voice; her rendering of Eckhard's "Swiss Echo Song" was an artistic piece of work. Mrs. J. H. Hollingsworth sang a waltz song most beautifully; she has a voice of remarkable sweetness and power. Miss Blanche Trevey, sang Dr. Arne's test song, "The Soldiers Tired of War's Alarm," her breathing and phrasing being perfect, showing careful training. If she continues to study she will probably become a good singer.

Want of space prevents our particularizing every number, but Mrs. Crane sang most beautifully a manuscript song composed for and dedicated to her by Hermann O. C. Kortheuer, entitled "My Love Were Like a Flower," a beautiful song, very dramatic, which we hope to see in print. The club intend giving these musicales every month during the season for the sake of musical advancement and sociability.

Mrs. Ogden Crane's studio of voice culture closes for the summer months June 18, 1891.

WHO STOPPED THE OPERA?—There are three versions of the cause of the collapse of the Kruger English opera season at the Grand Opera House, Brooklyn, on Friday night. Mr. Guille, the tenor, writes the "Herald" that he was "perfectly willing to finish the opera." Manager Kruger says that he terminated the performance because the managers of the house did not pay him his share of the nightly receipts, and they (Messrs. Knowles and Morris) aver that they are out \$1,700 by the sudden termination of the engagement, and add that the reason of the stoppage of the performance was their refusal to pay Mr. Guille. Mr. Kruger threatens suit.

GRANT MONUMENT BENEFIT.—The "Allegory of the War in Song" will be reproduced at Madison Square Garden, for the benefit of the Grant Monument Fund, October 2 and 3. The presentation will be by the composer, S. G. Pratt, under the auspices of the Grant Monument Association. Ex-Mayor Grace, Colonel Collis, Colonel Knox, Horace L. Hotchkiss and others will personally assist in the management of the affair. Mr. Pratt is composing a short battle symphony, which will be an addition to the former program. This music will be accompanied by historic views of various battles.

GILMORE.—The season of promenade concerts at the Madison Square Garden will begin on May 30. Gilmore's Band of 100 pieces, soloists, beer and other drinks will be the attractions.

CHICAGO MUSICAL COLLEGE.—The graduating class of the Chicago Musical College School of Oratory and Dramatic Art will give its annual dramatic entertainment at Central Music Hall on Thursday evening, June 4. An unusually interesting program will be offered on this occasion. The last of the Chicago Musical College series of musical matinées took place on Saturday afternoon, the 23d inst. The program included numbers by Hauptmann, Chopin, Verdi and Levi, and those who took part were Maurice Rosenfeld, Miss Maud Quincey, Mrs. O. F. Dodge, Joseph T. Ohlheser, Miss Frances Striegel and the Philomela Quartet.

DE VERE ON THE SKIP.—Buffalo, May 24.—Clementine De Vere, the soprano of Dr. Paxton's, in New York city, has worked hard the past week. Last Sunday she sang in church as usual in New York; Monday and Tuesday she sang in Plainfield, N. J.; Wednesday night she was here singing in the May festival; Thursday she sang at the fes-

tival in Cleveland, Ohio. She arrived here again Friday night and rested last night. She charmed the audience at the last May festival concert, and took the 11:40 train for New York, where she expected to sing in church this morning as usual. It is said she has made nearly \$1,500 this week.

MRS. DE ROODE RICE AS A LECTURER.—Mrs. de Roode Rice gave a lecture recital at Chickering Hall yesterday afternoon on Wagner's "Parsifal." She sketched the story of the great music drama, pointed out the analogy therein to the incidents in the life of Christ, illustrated the musical text with the piano, named and played the various motives in their simple form and as changed by other motives or by the action of the drama, and gave selections from the Vorspiel—the "Temptation Scene," the "Transformation" and "The Temple of the Grail" scene. The lecture was one of interest, delivered easily and entertainingly, and plainly showed the study Mrs. Rice had given the subject and the enthusiasm with which she had entered into it.—Chicago "Tribune."

TO EUROPE SHE GOES.—Miss Fannie Hirsch, soprano, will go on her first trip to Europe on July 1 and expects to remain until the middle of September. Of course she will attend the Bayreuth performances, probably during the week of August 2.

Villa Bristhall.

VILLA BRISTHALL, a cut of which adorns the first page of the present number of THE MUSICAL COURIER, is the summer residence and private musical institute of Messrs. Frederic E. Bristol and Walter J. Hall, and is situated at Oklahoma Springs, Vineyard Haven, Mass. The building stands on a beautiful plateau, about 100 feet above the level of the sea, commanding a full view of that famous ocean highway, Vineyard Sound, through which passes and repasses the great commercial fleet that plies between the cities of the Atlantic seaboard. This forms a constantly changing panorama, most interesting and restful to behold.

The climate of this locality, as well as of the entire island of Martha's Vineyard, is delightfully equable and cool through the summer season, and is regarded by the highest medical authorities as unsurpassed in its restorative power to overworked brain and nerves. The present season, to open July 1 and close September 1, will be the fourth of this charming resort for pleasure and study, although this is the first time that public mention is made of its existence. Hitherto a few pupils of Mr. Bristol and Mr. Hall, with their friends, formed the clientele, which has continued to increase as the advantages of the place became more widely known.

In addition to the large villa, which will accommodate about sixty people, Mr. Bristol and Mr. Hall each own and occupy their own private cottages, where their lessons are given, and there are also other cottages, which are used as practice studios for the pupils. The above named buildings and their surroundings are under the exclusive management of Messrs. Bristol and Hall, thereby insuring entire freedom from intrusion or any other objectionable features. The villa is fitted up with all the appointments necessary to the maintenance of a first-class hostelry and the cuisine has already obtained a reputation for excellence. Ample facilities are afforded for boating, sailing, bathing, fishing, tennis, and attached to the place is a large sail boat, under the command of Capt. John Orlando, a well known retired sea captain of Cape Cod.

Among the prominent people who have passed their summers at Villa Bristhall are Mr. Charles Roberts, Jr., professor of elocution in Union Theological Seminary, New York, and his family; Miss Emma C. Thursty, sister and brother; the Misses Alexander, of Toronto; the Misses MacDonald, daughters of Sir John MacDonald, of Toronto; Mrs. Otis Rockwood, of Maplewood Seminary, Saratoga Springs, N. Y.; the Hon. S. P. Snider, Member of Congress from Minneapolis, and family; the Hon. E. J. Perkins and wife, of Washington, D. C.; Capt. Charles Fowler and family, of Galveston, Tex.; the Rev. Henry Hughes, of Coldwater, Mich.; Miss Margaret Otis, of Yonkers; Miss Anna Caldwell, of New Bedford; Prof. E. A. Parsons and family, of New Haven, Conn.; W. B. Hall and wife and Mrs. Grace Buckingham, of Bridgeport, Conn.; Mr. F. H. Mills and family, of Dorchester, Mass.; Mrs. Mary E. Bryan, the authoress; Mrs. Evelyn D. Dutton and Mr. Louis Dutton, of Philadelphia; Miss Jessie K. Watson and Miss Ada M. Roach, of Brooklyn; Mr. John C. Tomlinson and family, Mr. and Mrs. Asbury Lester, Mr. and Mrs. W. H. Cline, Mr. and Mrs. James Bogle, Mr. and Mrs. J. Williams Macy, Mrs. Julia D. Hildick and family, Mrs. Mary Medina, the Misses May and Laura Medina, Mrs. Martha Guyon, Miss Adelaide Foresman, Miss Lizzie E. Hack, Miss Olive L. Booth, Miss Lillian J. Flanagan, Miss Maria V. Torrilhon, Miss Alice Bradbury, Miss Bertha Waltzinger, Mr. Channing Ellery, Mr. Ericsson F. Bushnell, Mr. Furdon Robinson, Mr. Thomas H. Persse and Mr. G. Frederick Talcott, all of New York city; Charles Nicolai, Esq., and family, of Baltimore; Mrs. John J. Vail and daughters, of Brooklyn, N. Y.

Of the two gentlemen interested in this enterprise, Mr.

Frederic E. Bristol is one of our best known teachers of singing. There are only a few teachers of this art who can be called distinctively American, and Mr. Bristol is one of that number. He has never studied in any foreign school or conservatory of music, nor even of any foreign born teacher. His method, to use his own words, is based upon some knowledge of certain physiological laws and a teaching experience of nearly a quarter of a century. He numbers among his pupils, past and present, Miss Emma C. Thursby, Miss Lily Post, Madeleine Lucette Riley, Miss Emma Carson, Ericsson F. Bushnell, Dr. Danforth, Mrs. Danforth, Harry Hilliard, Fred C. Hilliard, Miss Adelaide Foresman, H. E. Distlehurst, Thomas H. Persse, E. A. Stanley, Miss Olive Fremstad, Mrs. Carrie Davis Perkins, W. A. Howland, Miss Charlotte Nicolai, Mr. and Mrs. J. Williams Macy, Mrs. Sarah Baron Anderson, Mr. and Mrs. Charles Herbert Clarke, Miss Susan T. Hawley, Charles Butler, W. H. Rieger, Miss Hortense Pierce, C. J. Bushnell, Miss Lizzie C. Gaffney, Miss May Mansfield, Miss Bertha Waltzinger, John A. Barri, Mrs. H. B. Drew, Mrs. E. W. Lewis, Miss Gertrude O'Connor, Mrs. Annie Norton Hartdegen, Miss Kate S. Fitch, Mrs. James Bogle, Miss Ada M. Roach, Miss Alice Bradbury, Miss Maud Fronk, A. L. Tappan, De Witt C. Flanagan, Macgrane Coxie, Thomas A. Guise, Harry Foresman, John A. Parks, Miss Esther Butler, Miss Isabel Rockwell, Mrs. Grace D. Lering, Miss Myrta French, Mrs. H. W. Carter, Miss May Fielding, Frederick Leslie, Dr. Frank Miller, Mrs. Arthur Rath, Miss Kitty Hart, Miss Alice Smith, Mrs. J. E. Daly, Dr. Aitken, Mrs. H. W. Carter.

Mr. Walter J. Hall is widely and favorably known as one of the leading concert pianists and teachers of New York. Returning to this country some nine years ago, after having enjoyed exceptional advantages in study for several years with the most noted European musicians, Mr. Hall has since then been actively engaged in concert playing and has made many successful appearances in the principal Eastern cities in important concerts as soloist with the Theodore Thomas orchestra, giving recitals and rendering many important works of chamber music with the Beethoven Quartet, New York Philharmonic Club, Camilla Urso, Ovide Musin, Eduard Herrmann and many others.

THE MUSICAL COURIER published a sketch of Mr. Hall's career some two years ago, in which we said: "Mr. Hall, as a pianist, is distinguished for his beautiful, sympathetic touch, fluent technic, intelligent conception and finished style." Like the majority of our American pianists, he has chosen to devote a considerable portion of his time to teaching, and with gratifying results, as Mr. Hall has brought out in concerts a number of most talented and promising pupils, prominent among whom may be mentioned Miss May Medina, a young lady whose artistic and finished playing is much admired by a large circle of cultured music lovers in New York and neighboring cities; Misses Nellie Disbrow and Mary Bradley, two young ladies who rendered several difficult selections in excellent style at a recent concert at the Hotel Brunswick given by Mr. Hall; Master Frank Rider, a boy who plays with remarkable power and brilliancy; the Misses Lillian Jones, Eveline Redgate and Kitty Parker, of Bridgeport, Conn.; Mrs. Joline Butler Smith, of Brooklyn, N. Y., and Mrs. Walter J. Hall, *nee* Miss Lutie Merrill.

Further information as to the advantages of Oklahoma Springs for the purpose of summer music study may be obtained by addressing Frederic E. Bristol, 214 West Forty-third street, New York; or Walter J. Hall, 301 West Fifty-seventh street, New York.

Ludwig's Farewell Concert.

ERIN was to the fore last Friday night at Chickering Hall, for it was William Ludwig's farewell concert, and an audience of fair size, with Dr. McGlynn in its midst, applauded the favorite baritone in a most enthusiastic manner. The program comprised the names of Wagner, Wallace, Donizetti, Grieg and others, but the musical pabulum of the evening was Irish and the audience liked it.

Mr. Ludwig, whose style and phrasing is unimpeachable, sang the "Evening Star" romance from "Tannhäuser" in a manner which forced one to wonder seriously why Mr. Stanton ever sent abroad for star baritones. Ludwig is an artist par excellence, and whether in dramatic aria or Irish ballad his work is eminently satisfactory.

He was assisted by Kathinka Paulsen-White, a Norwegian soprano, who sang very badly in the duet from "The Flying Dutchman," but who afterward gave Norwegian songs by Kjerulf and Grieg with much taste. Her voice is light and pure, but rather colorless. Mr. W. J. Lavin, the tenor, sang an air from "Maritana" and the prize song from "Meistersinger" and had several recalls. Mr. Lavin is steadily advancing in his art. But Mr. Ludwig's Irish songs were the gems of the evening. "The Wearing of the Green," "Croppie Boy" and "Molly Bawn" were sung as Mr. Ludwig alone knows how to sing them. Miss Inez Carusi, who is an excellent harpist, also sang "Shule Aroon" and the "Valley Lay Smiling Before Me" with harp accompaniment. Mr. Ludwig, who will sail for Europe soon, will leave many warm admirers behind him.

Buffalo Musical Festival.

[FROM OUR REGULAR CORRESPONDENT, F. W. RIESBERG.]

OUR fifth festival is a thing of the past. With the Boston Symphony Orchestra, a score of soloists, a chorus of 500 and children's chorus of 600, we have had



JOHN LUND,
CHORUS CONDUCTOR.

any amount of music—most of it good, some of it bad. Mr. Thomas conducted the festivals of '84, '85 and '88; Mr.

manifest impossibility for conductor, orchestra, soloists and chorus to pull together, however well prepared the latter might be. And so the decision was a wise one which retained the chorus director, the one who did all the work of previous rehearsals, as the chorus conductor. Heretofore Mr. Nuno or Mr. Mischka did the work, and Thomas or Damrosch stole their thunder! It was not fair to the chorus or chorus conductor and the results proved it. Mr. Lund evidently had the respect of the orchestra and the will to enforce his intentions; from these conditions there arose a thoroughly enjoyable choral performance, Massenet's "Eve" and Krug-Waldsee's "King Rother" being the special works under consideration, the latter given for the first time in America.

The first concert gave us a mixed program, with De Vere, Wyman, Rieger and Powers, and Massenet's "Mystery in three parts, Eve." I called it a "mixture," for it contains a curious combination of purely beautiful and absolutely ugly music. Of forced, unnatural, "gesucht" combinations there is no lack; 'tis the old story of thorns on every rose bush! The soloists named did their work well, the chorus and orchestra were thoroughly united under Mr. Lund, and some fine climaxes were produced. Mr. Powers reminded many of us of our Mr. F. R. Bartlett. Mrs. Wyman was not especially felicitous in the selection of her solo numbers; they were in Italian and French, and so did not appeal to the general public. Apart from this Miss De Vere appropriated most of the glory; she sang the Ambroise Thomas "Hamlet" aria superbly. The orchestra did their best work in the "Peer Gynt" suite, rendered familiar to us through last season's orchestra concerts.

The first matinée was made memorable by Rummel's splendid playing of the Liszt E flat concerto. It was simply immense, magnificent. I have not heard it played with such effect since d'Albert, with Klindworth as conductor, played it in Leipsic about 1884.

Mr. Behrens likewise astonished his hearers with his down-in-the-boots bass voice and sang the low E flat in the "Wanderer" with amazing volume of tone, so that a fair



E. L. BAKER,

SUPERINTENDENT OF MUSIC IN PUBLIC SCHOOLS.

Damrosch that of '87, and Mr. Nikisch and Mr. John Lund our last. Heretofore the orchestral conductor has conducted the choral works previously prepared by local conductors; under this arrangement things generally went to smash. With only one hasty mid-day rehearsal it was a

miss near me exclaimed, "He isn't singing that; it's that bassoon in the orchestra."

Mrs. Nikisch sang the "Adeste Fidelis" aria from Mozart's "Figaro" and a group of songs charmingly, and the orchestra gave fine renderings of Liszt's "Polonaise



MUSIC HALL.

Heroique," Dvorak's crazy quilt "Scherzo Capriccioso," and sixteen year old Felix Mendelssohn's "Midsummer Night's Dream" music.

The second concert was a "Howe night," and resulted in an ovation for that plump and pleasing person, Miss Mary Howe. She sang the bell song from "Lakmé" and Aliberti's "Nightingale," and evidently tickled the public mightily. Her high D in the latter was clear and pure and simply brought down the house. I have not quite decided whether she sings better than she looks or vice versa. Miss Jahn sang the "Schreifritz" aria with style, albeit a trifle sharp on high notes. The orchestra played the "Oberon" overture, Lalo's "Rhapsody," with its great similarity to Grieg's "Aus dem Volksleben," op. 17, No. 1; Goldmark's "Rustic Wedding" symphony, the opening theme for cellos and basses so suggestive of the "Adeste Fidelis" hymn, and the finale of Beethoven's ninth symphony and also "Waldweben" from "Siegfried," and the Vorspiel to "Tristan and Isolde."

Mr. Lund's "Germanenzug," for men's chorus, soli and orchestra, was the chief work of the evening and was rendered (the third time this season) with might and spirit; I can say nothing new of it—you are sure to hear it next season.

Miss Howe, Miss Fremstad, Mr. Rieger and Mr. Behrens, with the orchestra, shared the honors of the third concert. Of these Miss Fremstad, who came on short notice in place of Miss Fox, was a pleasing success, singing Bohm's "Still as the Night" and Hellmuth's "Happiest Day" with artistic taste and fervor. She has a beautiful contralto voice, reminding one of Hope Glenn. Mr. Behrens sang two peculiar Swedish songs by Lindblad and Please, the latter, "Trollhaetten" ("The Cataract"), making a distinct hit. Beethoven's fifth symphony was the principal orchestral number.

Saturday afternoon was "children's day," and the beautiful hall resounded with their bright voices. Mr. E. S. Baker, superintendent of music in our schools for thirty years past, led the chorus of 600, and a right lusty one it was. Of some of the music sung the less said the better; when they sang music written and meant for them they sang well.

Not since the mass chorus at the Milwaukee Sängersfest of 1886 sang "In einem kühlen Grunde" have I heard such a volume of tone, and Richards' "Banner of the Free" would have delighted the perpetrator of "Warblings at Eve." Miss Jahn, Mr. Mole, Mr. Rieger and Mr. Bushnell contributed solos, and the orchestra the "Tannhäuser" and "Euryanthe" overtures, the violins distinguishing themselves in Handel's "Largo."

The sixth and last concert was chiefly devoted to the new

cantata, "King Rother," by Krug-Waldsee, the young German composer. Preceding this Mr. Dippel sang "Lohengrin's Narrative" in fine style, Mrs. Nikisch a group of songs, and the orchestra gave us a well nigh perfect rendering of Liszt's eccentric symphonic poem, "Tasso."

"King Rother" is a work of large dimensions, with fine choruses and solos for soprano and two basses. It relates the abduction of "Oda," wife of the king, from her home in Lombardy. The king and his valiant knights set sail for Byzantium, where "Queen Oda" is in captivity. She is surrounded by luxury, but constantly mourns for "Rother." Waking suddenly she hears a bugle, and recognizes it as that of her husband. In the midst of a great feast an aged minstrel ("King Rother") craves to sing before the court. He is admitted, and in his song tells the story of his own wrongs. His disguise is torn off and he is hurried to prison. He asks for one favor—that he may blow one last blast on his bugle. This is granted, and he gives the signal, loud and clear, when from every avenue appear his men, who put his foes to death, rescue him and save "Oda." The work ends with thanksgiving on the part of "Rother," "Oda" their followers, ascribing to God their deliverance and success. Noble choruses alternate with solos, full of intense feeling, and the whole work is singularly lofty and pure.

The performance on the part of the chorus showed the result of six months' work; fine attack and attention to expression were everywhere apparent, and Mr. Lund well deserved the laurel wreath presented him. Miss De Vere sang "Oda" with fire and fervor, although one or two climaxes were suggestive of her having an attack of "yellow fever;" Mr. Bushnell was a noble "Rother," rather over much *tremulando* to be sure, and Miss Philipbaar and Mr. Sheehan sang their minor parts with credit.

So ended the fifth festival, by far the most successful yet held. The programs were models of catholicism, two names only occurring to me which were not on them—Brahms and Rubinstein. The audiences were large and extremely attentive and appreciative. Indeed, better listeners you will find nowhere. The encore nuisance and the admitting late comers were both done away with, and so one could listen in comfort. A noticeable thing were the groups of young women, twos and threes, scattered everywhere, intelligent, appreciative, discriminating.

Scherzo capriccio.—Near me sat a couple who was much exercised over the word "Liebestod." She knew that "tod" was "ache," and he was equally positive that "Liebes" (which he pronounced "Leibes") meant "stomach;" and so they evolved an amazing translation.

You remember Elson's joke, about the man who mistook the R for a K in Schubert's song, "Mein Ruh ist hin," and so he sang, "Mein Kuh ist hin" ("My Cow has Disappeared,") instead of "My Peace is Gone."

The festival book was a fine piece of work, with designs by Mr. G. Stanley Harte, of the "Courier," and pictures of all the artists. Miss Mulligan compiled the volume, an elegant specimen of the bookmaker and engraver's art.

Many old friends of Mr. Goldstein, of the basses, were pleased to see him; he was a member of Captain Mahan's "Summer Orchestra" of two years ago. Mr. Sauer, an ex-Buffalonian, is among the violas.

Accompanist Zach did good work.

The reports in the local papers were very full and creditable; Messrs. Fleury and Cushman are of the "Express" and "Commercial" respectively, and Miss Mulligan the "Courier."

"Grace should come before meat." So said a cynic near me, but this could not apply to any of our soloists!

The resemblance between Miss Howe and a charming member of Delaware Avenue M. E. Church choir was very marked.

Mr. W. H. Brennan is manager of our beautiful Music Hall, and all "paper" men are indebted to him.

Three girls were cremated in the burning of Denton & Cottier's music store; their names were Annie Rooney, Annie Laurie and Marguerite.

Mr. Hobart Weed and Mr. F. C. M. Lautz did a mighty lot of work for the festival; their names will live in the musical annals of Buffalo.

Mr. E. L. Baker, whose portrait appears, was my predecessor as organist at the church where I am now playing.

Hic labor, hoc opus est pro bono publico!

News from London.

ON Sunday morning the 3d inst. the Right Hon. the Lord Mayor, together with the sheriffs and under sheriffs, attended divine service at St. George's Chapel, Albemarle street, Piccadilly. The churchwardens, Mr. Reuben C. Green and Mr. Elliott Fox, received the civic party and conducted them to the vestry and subsequently to their seats. The chapel was densely crowded with a congregation of upward of eleven hundred. The Rev. D. Ker Gray, chaplain to Sheriff Augustus Harris, preached the sermon, the anthem from Gounod's "Redemption" being sung by Mrs. Lilian Nordica, with violin obligato by Mr. Tivadar Nachez, Mr. Wareham presiding at the organ. The liberal offertory was devoted to the Samaritan Free Hospital. The civic dignitaries and a large party, including Mrs. Belle Cole, Anna Theresa Berger and Louis Blumenberg, the American 'cellist, were subsequently entertained at luncheon at the Albemarle Club.

On Sunday the 10th inst. the members of the team of the Newport (Monmouth) Junior Conservative Gymnasium, who were presented on the previous day with the National Challenge Shield of the National Physical Recreation Society H. R. H. the Princess Louise (Marchioness of Lorne), attended divine service at St. George's Chapel, Albemarle street, Piccadilly, by the invitation of Sir Geo. Elliott, Bart., M. P., a member of the congregation. The sermon was preached by the incumbent, the Rev. Dr. Ker Gray, the anthem, Gounod's "There is a green hill far away," being sung by Miss Violet Morrison, Mr. Wareham presiding at the organ and Mr. Louis Blumenberg playing Saint-Saëns' romance.

The members of the team, together with the Rev. Dr. Gray and his warden, Mr. Reuben C. Green, were subsequently entertained at luncheon by Sir George Elliott at his residence in Park Lane.

Louis Blumenberg, the violoncellist, was the soloist at the Meistersinger Club concert, May 5, where he made a great hit.

The Savage Club entertained Blumenberg on May 9. He is to be the guest and soloist of the club on May 16.

Wilbur Gunn and Francis Walker will also sing. Both these gentlemen are well known in New York.

The Last Seidl Concert.

THE last Seidl popular concert this season took place last Sunday night at Lenox Lyceum. This program was offered:

"L'Arlésienne" (suite for orchestra).....	Bizet
A major concerto.....	Liszt
Arthur Friedheim.....	
Aria, "Caro nome," from "Rigoletto".....	Verdi
Nina Bertini.....	
Grand overture, "Leonora".....	Beethoven
Songs.....	Schubert
"Trollhättan," Swedish song.....	Lindblad
Conrad Behrens.....	
Love scene.....	Herbert
"In the Mills".....	Gillet
Prelude and "Isolde's Death," from "Tristan and Isolde".....	Wagner
Cantabile, "Queen of Sheba".....	Gounod
Song, "The Lorely".....	Liszt
Madeleine Homer.....	
Bacchanale, from "Philemon and Baucis".....	Gounod
Entracte waltz, from "Naila".....	Delibes
"Spanish Dance" (for orchestra by Scharwenka).....	Moszkowski

A goodly audience was present and enjoyed Seidl's interpretation of the "Lenore" overture, and "Tristan" prelude. Arthur Friedheim gave a very strong reading of the Liszt concerto, his work being forceful and brilliant. He played on recall Liszt's twelfth rhapsody.

Seidl, who goes to the mountains for a month's vacation, opens at the beach June 27.

The Music Festival of Louisville, Ky.

LOUISVILLE has had a music festival. To many it wasn't a very festive affair; there was no enthusiasm, no real pleasure given except to a few of the local performers and their friends.

The programs were unfortunately arranged for a general audience. There was too much of one thing at a time. This treatment was much too heroic, for Louisville is not a musical centre. Very few of its people are educated musically; they love music, but have not had opportunities to become cultivated. Few of our present teachers have had a professional education; they are merely *poscurs* and the fact that the Commercial Club gave Mr. Shackelton, an amateur, direction of the chorus decidedly dampened the ardor of these self considered professionals—not that they wanted the place themselves, but it was the dog in the manger spirit which crops out in small natures and kills all enthusiasm in art.

Mr. Shackelton has repeatedly shown his ability to direct a chorus, and therefore he was wisely selected to prepare one for this festival. He has never claimed to be more than an amateur, but his work heretofore, as now, surpassed that of many professional conductors. Local newspapers say that Arthur Nikisch complimented him highly. That the conductor was surprised and pleased with the training of the chorus was very evident; he ought to have been charmed in every way.

Imagine an amphitheatre rising from the orchestra, crowded with lovely young girls gowned in white, pale blue and rose color; behind them a hundred young Southern gentlemen, "the flower of chivalry," in evening dress and *boutonnieres*; it was a sight to charm a poet musician. Then their voices—fresh, sweet and pure; not sunny Italy itself produces richer, rounder voices than this Blue Grass land; and with this wealth of voice the determination of every individual girl to do her very best was apparent; and when Kentucky belles do their level best they "get there."

The young men showed lack of study; their irregularity in rehearsal was the cause of hesitancy and lack of confidence, evident in their singing; tenors and basses were heard, but no firmness or volume of tone came from their ranks. The female voices predominated, but all sang surprisingly for amateurs with only three months' rehearsal.

Another thing considered an oversight of the management was that not a single professional singer or teacher was invited to take part in the festival; consequently some of these ignored mortals didn't enthuse. But it was a wise move, nevertheless, to invite only their pupils, for by this act fresh young voices were secured, and being pupils they were willing to obey the direction of Mr. Shackelton. Not to him alone is due the splendid success of the festival chorus. Mrs. Henry Terstegge, of New Albany, Ind., thoroughly cultured musically, an accompanist of superior talent, presided at the piano during the rehearsals, and to her quick ear and helpful readiness to sustain the erring voices and bring them to correct tone and tempo the chorus is indebted for being kept to their work and inspired with desire to study in good earnest. Without her aid and that of Prof. John Surmann, the violinist, another of our accomplished local artists, the chorus would probably have been a failure.

But here are the programs:

Tuesday Night, May 12.

Overture, "Sakuntala".....Goldmark
Symphony, "Im Walde".....Raff
Aria, "O Lovely Halls" (Tannhäuser).....Wagner
Miss Marie Jahn.
Concerto, violin and orchestra, in D, op. 77 (first movement).....Brahms
Mr. Franz Kneisel.
Suite, "Peer Gynt," op. 46.....Grieg
"Es blinkt der Thau".....Rubinstein
Songs, with piano.....Wagner
"Wiegeliied".....Lassen
"Vöglein, wohin so schnell".....Lassen
Miss Marie Jahn.

Symphonic poem, "The Youth of Hercules".....Saint-Saëns
Prelude, "Meistersinger".....Wagner

That the orchestra played superbly goes without saying, but the singing of Miss Jahn was something awful. For weeks she has been upheld by the local press as one of the most superb interpreters of Wagner, and now, when people hear her, they are disappointed, and declare our Louisville singers are superior (which they are), and thus glorify home talent to higher rank than Europe's first-class artists. This gives Louisville a very low standard vocally, for truly first-class artists are rarely heard in our city.

Mr. Franz Kneisel did not appear; he was ill in Detroit. His place was filled by Mr. T. Adamowski, Boston's violinist, who played well.

Wednesday was Kentucky Derby day; we did not attend the matinee, for so thoroughly Kentuckian have we become that the music best worth hearing on Derby day is the clatter of the hoofs of Blue Grass thoroughbreds on the quarter stretch. The programs for Wednesday at the Auditorium were as follows:

Wednesday Afternoon, May 13.

Overture, "Mignon".....Ambrose Thomas
Selection from "Symphonie Orientale".....B. Godard
Songs with piano—
a, "Florian's Song".....Godard
A, "Vergleichliches Ständchen".....Brahms
c, "Frühlingsnacht".....Schumann
Mrs. Arthur Nikisch.

Rhapsodie, for orchestra, in A.....Lalo
Symphonic poem, "Tasso, Lament and Triumph".....Liszt
Recitative and cavatina, "Faust".....Gounod
Mr. Campanari.

Concerto allegro for violin, "Perpetual Motion".....Paganini
Overture, "Tannhäuser".....Wagner

The audience were greatly disappointed that Mrs. Nikisch did not appear. She was ill, but Campanari sang magnificently and Hekking's 'cello selections given instead of Mrs. Nikisch's numbers were exquisitely played:

Wednesday Night, May 13.

Open rehearsal of selected choruses from Dvorák's "Stabat Mater" and Mendelssohn's "Elijah."

Boston Symphony Orchestra and Grand Festival Chorus.

The singing of the chorus was very good, the local talent (so called) who sang the solos and quartets (Mr. Lewis Williams, the basso, excepted) were not equal to the requirements of the music.

Thursday night the following program was given:

Thursday, May 14.

Overture, "Prometheus Bound".....Goldmark
Symphony No. 2, in D, op. 73.....Brahms
Cavatina, from "Samson and Delilah".....Saint-Saëns
Mrs. Arthur Nikisch.

"Waldweben," from "Siegfried".....Wagner
(Voices of the Forest.)

Prelude and "Liebestod" ("Tristan and Isolde").....Wagner

Mrs. Nikisch was again unable to appear, and in her absence Campanari repeated his cavatina poem, "Faust," for which he received a deserved ovation of "Bravo!" and repeated recalls, and the orchestra added selections from "Götterdämmerung" to the program.

A local singer, whose want of vocal cultivation shows painfully, now that her voice is decidedly *passé*, had the bad taste to appear in Mrs. Nikisch's place on the program and warble some unrecognizable composition said to be from Gounod's "Reine de Saba." She gave the audience a very *mauvais quart d'heure*, but a well selected claque applauded her efforts, and efforts they were.

On Friday and Saturday nights the following programs were interpreted:

Friday, May 15.

PART FIRST.

Overture, "Benvenuto Cellini," op. 23.....Berlioz
Symphony No. 7, in A.....Beethoven

PART SECOND.

"Stabat Mater".....Dvorák
Miss Clementine De Vere, soprano; Miss Gertrude Edmands, contralto; Mr. Whitney Mockridge, tenor; Mr. William Ludwig, bass; Boston Symphony Orchestra and Festival Chorus.

Saturday, May 16.

"Elijah".....Mendelssohn
Miss Clementine De Vere, soprano; Miss Gertrude Edmands, contralto; Mr. Whitney Mockridge, tenor; Mr. William Ludwig, bass.

Other incidental solos and concerted numbers by local singers.

Miss De Vere is not an oratorio singer; neither the music of the "Stabat Mater" nor that of "Elijah" suits either her voice or her style, consequently she was very disappointing.

Louisville critics seem greatly pleased with Miss Edmands' oratund method of singing; she has a fine voice, her phrasing was beautiful, the alto solo, "O rest in the Lord," was exquisitely sung, but her persistency in speaking every word with a mouth as round as a half dollar gave her articulation a hollow, bellowing sound.

Mr. Mockridge was suffering from an inflamed throat, which interfered sadly with his vocal efforts on Friday night; he was heard to better advantage on Saturday night, when he and Mr. Ludwig, the baritone, did some excellent and artistic singing.

"The festival has been a success musically, financially and socially," say our local journals.

It should have been, for the Auditorium, which seats about five thousand people, was filled to overflowing two nights, and but few seats were vacant at the other concerts. The singing of the chorus was the best thing on the program, the orchestra, of course, excepted. No one should venture to criticise their playing, yet notwithstanding the Brahms symphony, op. 73, on Thursday night seemed interpreted in a mechanical and perfunctory manner. A Louisville critic wrote an analysis of the work and an eulogium on the orchestra's interpretation of it, which should have settled the matter, but as the eulogium embraced the "Liebestod" from "Tristan and Isolde" (the prelude only was played), it gave one the idea that the criticism had been prepared the day before the concert. The prescience of some critics is remarkable, but generally speaking, the Boston Symphony Orchestra is safe to eulogize before or after hearing. We only hope a visit from them will become an annual treat to Louisville and help to raise from us the humiliating cognomen of "jay town."

OCTAVIA HENSEL.

LOUISVILLE, Ky., May 18, 1891.

BIRMINGHAM FESTIVAL.—The Birmingham, England, big musical festival which occurs in October, 1891, will be under the direction of Hans Richter. Three grand choral works by Bach, Händel and Mendelssohn will be performed, besides the "Damnation of Faust," Stanford's "Eden," "Dvorák's "Requiem," and compositions by Parry and Mackenzie."

Mr. Gramm Writes.

BERLIN, May 11, 1891.

Editors Musical Courier:

PERMIT me to make the following statement in reference to my present visit in Berlin. I am stopping at Mr. Scharwenka's house and he has a most exquisite home. A great number of valuable art pieces are to be found in each room and the arrangement and display of the interior decorations are most artistic. Mr. Scharwenka evidently has a great number of admirers, as callers come and go pretty nearly all day long. I have already made the acquaintance of nearly every prominent professor and doctor of music in Berlin and had a good chat on the quiet with each one. I will be able to give some interesting accounts of Berlin music when I return. Saturday evening at 6:30 o'clock, the chorus class of Scharwenka's conservatory tendered a welcome to their professor. A work by Professor Wolf, composed for the occasion, was sung by the chorus, and wound up with the presentation of an immense laurel wreath.

The affair was really touching in the extreme, all the young ladies having tears in their eyes and showing so much love for their teacher. Next Sunday a welcome festival will take place at the "Philharmonie" and elaborate preparations are now being made for same. Berlin's finest talent will be represented and I will report about the festivity later on.

Hoping that business is flourishing with you, I am, with many regards from Scharwenka and myself,

Yours very truly, EMIL GRAMM.

Friedheim in Brooklyn.

THE distinguished pianists Mr. and Mrs. Arthur Friedheim were heard to great advantage in the parlors of the Groschel Conservatory of Music, where, through the courtesy of Mr. Max Spicker, the proprietor, a large body of prominent music lovers and enthusiasts had assembled on Wednesday evening. The program was:

Overture, "Tannhäuser".....Wagner (Friedheim)
Sonata B flat minor.....Chopin
Two Legends.....Liszt

"Franciscus v. Assisi den Vögeln predigend."

"Franciscus v. Paolo auf den Wogen schreitend."

Variations on a theme, by Beethoven, for two pianos.....Saint-Saëns

Mr. and Mrs. Arthur Friedheim.

Two Paganini caprices.....Liszt

Rhapsodie No. 12.....Liszt

"Man lebt nur einmal," waltz paraphrase.....Strauss-Tausig

The several selections were rendered with great brilliancy, both artists receiving the most generous and discriminating applause. Mr. and Mrs. Friedheim will sail for London this week, but expect to return in the fall to take up at least a temporary residence in New York.

The Pittsburgh Festival.

PITTSBURGH, Pa., May 18, 1891.

THE spirit of Wagner has so pervaded Mechanical Hall, which was improvised as a music auditorium for the May Musical Festival which took place during the week past, that the clashing and crashing of such mighty orchestral sounds produced therein will certainly cause the spirit of Vulcan to fairly rage with envy when the hundreds of mechanical devices attempt to evolve their own peculiar *Leitmotive* and rhythmical clatterings at the opening of the exposition in September next.

Pittsburghers, however, whose music is usually considered by residents of the great metropolis and other Eastern cities as that of industrial activity, have again shown by their attendance, support and apparent appreciation that the divine art, even in its highest form, hath some charms for people outside the pale of the musical circles of New York and Boston.

A most fitting opening of the May Musical Festival was, as it may be suggested, an orchestral address of welcome in the form of a composition by our townsman Adolph M. Foerster, who composed a festival march for the inauguration of this occasion.

This composition is certainly written in a musicianly manner, which is exhibited in the way in which the composer has so ably treated his chosen material, but as to the originality of the material Mr. Foerster has evidently unconsciously trespassed on grounds which have a prior claimant. However, the march is richly scored and at least bears testimony to the technical ability of the composer, an achievement not easily attained.

The Metropolitan Opera House orchestra, under the wonderfully able direction and almost magical skill of Anton Seidl, entirely captivated the immense audiences which appeared at each performance.

The vocal soloists also scored a success and sang in a true festival spirit long to be remembered by Pittsburghers.

The chorus, consisting of some four hundred voices, did as well as could be expected, considering the short time in which the choral works had to be rehearsed. I would, however, suggest to Carl Retter, who has certainly labored faithfully for the success of this great musical week, that a two years' active and painstaking preparation, with carefully selected material, can alone produce artistic results. Nevertheless this rather promiscuously gathered chorus, especially under the magnetic leadership of Anton Seidl, did some effective singing.

Taking things from a general standpoint, the May Musical Festival was a great treat and has fully convinced our musicians, as well as our other music loving people, that Seidl has proved himself a festival conductor as great as he is considered a director of German Opera; and I would here remark en passant that after such a success Seidl ought to be induced to undertake a musical festival in New York and produce some "big" choral works, especially as he will have no operatic season the coming year, when he would without a doubt prove himself to be the great choral conductor of the metropolis.

Mr. Geo. C. Jenks, whose managerial ability was fully tested and exhibited in attending to the many details, as well as the main points of the business arrangements, deserves words of high praise.

I have purposely not gone into a detailed account of the affair, in the hope that you will give your valuable space to the publication of all the interesting programs. [Was done in advance.—EDS. MUS. COUR.]

As to the financial outcome I am not prepared to say, but I am given to understand that a sufficient amount has been taken in to pay all expenses.

SIMON BISSILL.

Some Cable Clippings.

LONDON, May 20, 1891.—"The Huguenots" was produced at Covent Garden this evening with an ideal cast, including Mrs. Albani, Giulia Ravogli, the two De Reszkés, Maurel, Lasalle and, as "Margherite," a new comer, Miss Mravina, from the St. Petersburg Opera House. The latter is a light soprano of fair power, an artistic singer and an experienced actress. She received the heartiest applause from a big audience, which included the Prince of Wales and other members of the royal family.

LONDON, May 23.—At the Royal Italian Opera this week the success scored by Van Dyck, the new tenor from the Vienna Opera House, in the part of "Des Grieux" in Massenet's opera "Manon," which was produced for the first time in this country in French on Tuesday evening, and the triumph won by Miss Mravina, a new comer from the St. Petersburg Opera House, as "Margherite" in "The Huguenots," presented on Wednesday night, have rather detracted from the attention bestowed upon Miss Sibyl Sanderson, the American artist who was the "Manon" in the opera first referred to. Miss Sanderson had previously played "Manon" with much success in Brussels, and probably from this fact too much was expected of the young American. On the morning following the first performance at Covent Garden of "Manon" the critics were found to have come to the conclusion that Miss Sanderson had hardly realized expectations, though she was warmly received on account of her clever and vivacious acting. "Manon," with Miss Sanderson in the title rôle, was repeated on Friday, and again was the American lady warmly greeted.

In spite of the cordial reception given to Miss Sanderson, it cannot be denied that the thinness of her voice has been so noticed that it has caused a discussion as to the methods of her teacher, Marchesi, whose other pupils are said to have been weighed down with a similar vocal thinness, and doubts are expressed as to the utility of sacrificing the power and beauty of the voice to obtaining extreme range. The fact is, however, that Massenet's work is too light for such a large house as Covent Garden. So far "The Huguenots" has attracted the most brilliant and best paying audiences of the season.

Augustus Harris, the manager of the Royal Italian Opera (Covent Garden) is so pleased with Van Dyck's success that he has engaged him for next season. The popular tenor is soon to conclude his engagement here, and will leave for the Wagner Festspiel at Bayreuth. Previous to leaving England, Van Dyck will sing with Miss Emma Eames at the state concert to be given at Buckingham Palace, June 17.

Edwin Isham, the American baritone, made his debut in a concert here on Thursday with considerable success. Another American artist, David Bispham, who has already been heard in Tennyson's songs, will probably play the part of the "Duke" in "La Bacoche" at the Royal English Opera House.

Mrs. Pemberton Hincks, of New Orleans, La., yesterday afternoon gave great enjoyment to a party of distinguished guests at a concert given at the residence of Lady Dudley. Mrs. Pemberton Hincks sang several creole songs in duet with Maurel, the tenor. Among those who were present upon this occasion were the Princess of Wales and the Duchess of Manchester.

Mrs. (Louise Gerard) Thies and Mr. Albert G. Thies will sail for Europe on the 28th, and will give their "evenings of song" in London during the season.

Toledo Correspondence.

TOLEDO, Ohio, May 18, 1891.

THE week just ended has been a notable one in local musical circles. First came, on Tuesday evening, the musicale and reception at the Booddy House, given by Mr. and Mrs. John B. Ketcham, 84, in honor of their guest, Miss da Costa Ricci, of London, daughter of the Chilean Minister to England. The reception was the most brilliant given here this season, and, musically considered, the affair was an unqualified success. The following select program, supplemented by a number of encore numbers, was rendered:

Andante Romantic.	Papini
"Bird on the Tree."	Hauser
"Jewel Song," from "Faust"	Gounod
	Mrs. Jenevra Johnstone-Bishop.
Chromatic fantasia.	Bach
"Auf Fingeln des Gesanges"	Mendelssohn-Wehle
	Mrs. Alice Dutton Atwill.
Spanish dance.	Papini
Andante.	Passard
	Mr. D'Almaine.
"Snow Flakes"	Cowen
"Salve Regina"	Dana
	Mrs. Bishop.
"Tremolo Etude"	Gottschalk
	Mrs. Atwill.

Mrs. Bishop was in excellent voice and sang with fervor and spirit the "Jewel Song" ("Faust"), winning unbounded praise.

The violin playing of Mr. D'Almaine was of a high order. This young artist has been in America but three months, residing in Chicago. This was his first appearance before a Toledo audience, and he won universal

applause. His accompanist of the evening was Mrs. Alice Dutton-Atwill, of Boston, who made a decided hit also as a piano soloist.

Immediately following the Ketcham musicale (on Wednesday evening) came the May concert at Memorial Hall, given by Miss Rose Clouse, assisted by Mrs. Ida Bond-Young (New York), Mr. Otto Engwerson (Chicago) and local talent. The program reads:

Rondo (two pianos).	Mohr
	Miss Schuch and Miss Trost.
"Snow Flakes"	Cowen
"Clover Blossoms"	Thayer
	Mr. Otto Engwerson.
Rondo Capriccioso.	Mendelssohn
	John W. Clouse.
Aria from "Queen of Sheba"	Gounod
	Mrs. Ida Bond-Young.
Allegro Vivace.	Grieg
	Mr. Arthur Trost.
"Vagabond"	Molloy
	Mr. C. L. Lewis.
"Marche Hongroise"	Kowalski
	Miss Amy Haydon Brown and Miss Fisk.
"Love's Sorrow"	Shelley
	Mr. Otto Engwerson.
"There Is My Heart"	Cobb
"Gay Gitani"	Reinecke
	Mrs. Ida Bond-Young.
"The Mariners" (trio).	Randegger
	Mrs. Young, Mr. Engwerson and Mr. Lewis.

The concert was anticipated with much interest on account of the appearance in her native city of Mrs. Ida Bond-Young, of New York. She sang in an artistic manner the aria from the "Queen of Sheba," and her clear and powerful voice charmed all her hearers. Her second number she rendered with taste and feeling, and was heartily encored by the enthusiastic audience.

Mr. Engwerson possesses a fine tenor voice, rich and strong, and these qualities were manifest in a high degree when he sang "Love's Sorrow." For an encore he sang in excellent style "Of Thee I Am Thinking, Margretha," Meyer-Helmund. A former Toledoan, Mr. Engwerson has for some months been a resident of Chicago. He will sail for Europe June 7, where he will pursue his musical studies, returning next year.

Miss Rose Clouse, who is a teacher and pianist of pronounced ability, displayed her versatility in the transition from the somberness of the marche funèbre to the gaiety of the ballade, and was vigorously applauded.

The piano duos of the Misses Schuch and Trost and Brown and Fisk were executed proficiently, and the playing of Master John Clouse was worthy of note.

Mr. Trost's violin solo, "Allegro Vivace," abounded in difficult technicalities, but the performer was equal to the occasion and acquitted himself with honor.

Mr. Lewis, though but an amateur, did himself credit in singing the "Vagabond," though his voice is hardly adapted for that style of composition.

On the same evening also a successful and pleasing musicale was given by the Eurydice Club at Westminster Chapel, which was well attended—another evidence that there are plenty of people in Toledo who appreciate good music. The Eurydice Club is composed of twenty young ladies. Miss Helen Beach being leader of the chorus and accompanist. The program follows:

Chorus, "Day Is at Last Departing"	Raff
"Rose Waltz"	Peuschel
	Eurydice Club.
Solo, "And so Would You"	Tours
	Miss Doolittle.
"Annie Laurie"	Buck
	Misses Doolittle, Blass, Hamilton, Pratt, Pomeroy, Le Barre, Buck and Mrs. G. P. Waldorf.
Solos, "The Swabian Maiden"	Proch
"Wake, Sweetest Melody"	Mercadante
	Mrs. Addie Chickering Hoff.
"At the Cloister Gate"	Grieg
	Miss Doolittle, Mrs. Hoff, Mr. Waite and Chorus.
Solo, "Love's Plaint" (mazurka)	Chopin-Viardot
	Miss Nellie Goodwin.
Chorus, "Estudiantina"	Lacome
	Eurydice Club.
Harp solo.	Selected
	Mr. Waite.

In the chorus work the ladies all acquitted themselves nobly, and Miss Beach as conductor was the recipient of generous applause. Miss Nellie Goodwin sang in her usual entertaining manner, and Miss Doolittle's solos were especially pleasing. Mrs. Addie Chickering Hoff, of Adrian, Mich., an excellent contralto singer, assisted and was well received. A unique feature was Mr. Waite's harp playing.

The members of the Epworth League of St. Paul's M. E. Church gave a pleasing entertainment in the audience room on Friday evening. This program was rendered:

"Spirit of the Wood"	Hoffman
	Church Choir.
"The Journey Is Long"	Coombs
	Miss Buck.
"Carnival of Venice," variations.	
	Mr. James P. Lock (two cornets), Miss Nellie F. Locke, piano.
Mazurka, E flat.	Leschetizky
Nocturne.	Döhler
	Miss Florence Fisk.
"Love's Plaint"	Chopin-Viardot
	Miss Nellie Goodwin.
Violin solo.	Selected
	Mr. Robert Tipple.
"The Birds Were Telling One Another"	Henry Smart
	Miss Doolittle.
"Nuptial Song"	Dubois
	Mr. W. H. H. Smith.
Banjo solo.	Henry Uhe
"Persian Love Song"	DeKoven
	Miss Nellie Goodwin.
"Oh, the Sad Moments of Parting"	Costa
	Church Choir.

Miss Doolittle and Miss Goodwin sang themselves into favor with the audience and were heartily applauded.

The feature of the evening was Mr. Locke's double cornet playing, a feat that always brings forth rounds of applause. It has been reported that this was Mr. Locke's last appearance in public, but I trust the report is false.

The concert given by Gilmore's Band at the Wheeler last (Sunday) evening was a welcome event to music lovers and attracted a good audience. The program was an artistic triumph, though extremely heavy, especially in the concerted numbers, and only lightened by the encore

numbers, the artists displaying good judgment by giving the audience light, pleasing melodies. Interest was felt in the appearance of Campanini, but his effort last night is proof conclusive that he is no longer the great tenor who has thrilled the world with his songs. Miss Ida Klein was in splendid voice, and being a favorite here scored a triumph. Mrs. Natalie delighted all with her selection from "The Barber of Seville," and Miss Mantell met with much favor. Spigaroli was disappointing, as was also Sartori, and neither made a favorable impression. The bright, particular star of the evening was Miss Maude Powell, the violinist. Her attractive personality and her finished execution captivated all, and she was greeted with storms of applause, being twice recalled.

There is a movement on foot, I hear, to organize a chorus of several hundred voices in Toledo, a proceeding that has been attempted a number of times in years gone by, but in each case resulted in dire failure. Musical talent abounds here, whereby a grand chorus can be formed, and it is to be hoped the plan of organization this time will be such that a permanent success will result.

Professor Whitney, of the First Congregational Church, has in course of training a chorus of 150 voices, preparing for the Christian Endeavor Convention to be held here, commencing June 29. A number of meritorious selections are being rehearsed, and a surprise is in store for the people who attend the convention.

Active interest is being manifested in the rehearsals of the German Singing Society, directed by Mr. H. C. Hahn, and a benefit concert will be given by that organization soon.

Although the Mathias Orchestra has been laboring under many disadvantages recently, owing to sickness and members leaving the city, an other concert, the third of the season, will be given next week.

A vocal and instrumental concert is announced by Professor Poulin, to be given at St. Patrick's Institute, Tuesday evening, the 26th inst.

H. CROSBY FERRIS.

Kansas City Correspondence.

KANSAS CITY, Mo., May 20, 1891.

THERE has been quite a number of interesting musical happenings lately in the way of recitals and concerts, that have occupied very agreeably the time and minds of the musical public.

Prominent among the concerts was that of the Young Ladies' Orchestral Society under the direction of Von Rolla Macielinski, held at Chickering Hall April 30. The girls looked lovely and played surprisingly well. Mr. Macielinski deserves mention for the good tone and excellent coloring of the thirty instruments following his baton, and this being his second concert of the season the improvement in all instruments is good.

Miss Lizzie Hollis made her debut as a solo violinist, and, as shown by her interpretation of her number, she has a very bright future.

The number most appreciated, however, was the polka caprice, a dainty composition of the director, and was well worth the generous enthusiasm of the audience.

The High School musicale, under the direction of Rudolph Richter, was a very enjoyable affair. The trio by Lachner with viola, violin and piano proved the most interesting, and the piano solo by Mr. Richter evinced thorough appreciation of his number and proved a success.

A very agreeable concert was that tendered to Mrs. Ella Backus Behr by her pupils and friends, Tuesday evening, May 20. The Ninth street orchestra opened with the "William Tell" overture. Mrs. Behr played a number of favorites, and later—with Mr. Darling—rendered the second concerto of Saint-Saëns. It is quite unnecessary to speak further of Mrs. Behr. It is sufficient to know that her interpretation was with her usual brilliancy of manner and excellent technic. The Beethoven Quartet was down for two numbers.

The testimonial concert tendered to Miss Amanda Peterson, Tuesday evening, May 20, was really a delightful affair. Miss Peterson anticipates shortly leaving for Boston for the cultivation of her voice. She had won many friends by the peculiarly rich and full tones encompassed by her voice, and she certainly has a very bright future. Tuesday evening she sang with magnificent effect the "Spanish Gypsy," by Watson, and also a couple of Swedish songs by Lindblad, the artistic rendition of which was of course expected.

The interpretation of the "Rhapsody Hongroise" No. 2, of Liszt by Miss Ida Simmons deserves mention. There are few in the city who can excel Miss Simmons as a pianist, as all of her numbers are permeated with a feeling which is certainly agreeable to listen.

GASTONERS.—The Young Ladies' Orchestral Society will tender Mr. Macielinski, their musical director, a testimonial concert at Chickering Hall shortly, and as indicated by the program we certainly hope it will prove the financial success that the list of musicians assures us it will be artistic.

The programs of the Thomas concerts have arrived and the management has kindly given Kansas City the choice of three to be selected by the popular vote of the public. They are all excellent and it is to be hoped that the city will encourage Mr. Kronberg by going and showing a S. R. O. house. The soloists indicated are Raphael Joseffy, Miss Katharine Fleming and Mr. Kronberg. Together with others we anticipate a great musical treat.

The Apollo Club have announced their program for their concert May 29, and will be assisted by Miss Hannah Hey, of New York; J. A. Farrell, violinist, of Leavenworth, and others. The club has been doing great work and while Merrihew is synonymous of fine part song work, yet me thinks that the numbers of the club may prove an agreeable surprise to the public.

Miss Neally Stevens, the pianist, gives a recital at Andrew's Music Hall, Thursday evening, May 21. Miss Stevens comes highly recommended and will no doubt prove interesting.

N. Dushane Cloward is making preparations to give the "Chimes of Normandy" at Coates' some time in June, and from the work as evidenced by his chorus, entirely local, the affair will prove an artistic success. Mr. Cloward is well fitted for this sort of work and deserves all possible success.

Yours, as usual,

B. SHARP.

Mr. A. K. Virgil delivered an interesting lecture on "Technical Economy in Piano Study," last Monday afternoon at Chickering Hall. In our next issue will be found a full account.

BROADWAY CONSERVATORY GRAND AMATEUR ORCHESTRA.—A concert for the benefit of the Five Points House of Industry is to take place to-morrow (May 28) evening in Scottish Rite Hall, under the direction of Mr. Charles W. H. Harrison, director of the Broadway Conservatory of Music, 1924 Broadway, by the above orchestra, Augustin A. Wolff, musical director, assisted by the following artists: Mrs. J. N. Pattison, prima donna; Mr. Edward Schlomann, basso, Joseph Branné, mandolin; Master Franzo H. Bauer, cornet, and Mr. Harry Pepper, tenor.

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THE MUSIC TRADE.

The Musical Courier.

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American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, MAY 27, 1891.

A. R. COWLES, a Vermont dealer, in reference to whom a notice is published in another column, writes as follows to us:

I get much valuable information from your paper. Some numbers are worth more than the subscription price for the whole year and I welcome the weekly visits of THE MUSICAL COURIER as I would a tried friend.

IF there is any enterprising man in the piano trade who is anxious to improve his condition and has about \$2,000 saved up that he could invest in a safe and prosperous business we can put him in communication with someone who has such a place to sell. The balance over the \$2,000 can be paid in easy instalments, and there are excellent reasons for the disposal of the establishment on these terms.

THE program of a new scheme of a well-known, reliable, honest, hardworking and shrewd Chicago dealer would surprise those who would at this stage of the negotiations learn of it. It will soon become public property, and the firms here in the East who will go into the scheme with the Chicago man will be congratulated because they will deserve congratulations. They will stand to win in any combination with him, for he means business.

DON'T say a word and saw wood! Just permit the whole piano and organ trade of the Union to be bamboozled by the W. W. Kimball Company and Dr. Ziegfeld! It is all right. Mr. Kimball, as a director of the Chicago Musical College, of which Dr. Ziegfeld is president, is doing his duty in booming that college, and Dr. Ziegfeld, who has been advertising Kimball's piano business through his college of music for years, would be derelict if he did not step up like a man and back up Kimball's grand piano. Common interests unite these men, and neither of them can afford to transfer his allegiance. But all that must not jeopard the interests of the whole legitimate piano and organ trade at the world's fair in Chicago. Don't say a word and saw wood, and watch!

THE large and growing business of the Hobbie Music Company at their Roanoke and Lynchburg stores makes it necessary for Mr. J. D. Hobbie, as he writes us, to give the same his personal attention, and not being able to secure an experienced manager the company have decided to give up their Knoxville house and bring Mr. Hobbie to headquarters. The company will continue to cultivate their East Tennessee trade by keeping salesmen in that section, but all instruments will be shipped from Roanoke.

In view of this they have transferred their Knoxville lease to F. E. McArthur, one of the best known dealers in the South, and also have sold to him their stock of organs at that point. The pianos they control at Roanoke will also be their representative line in East Tennessee.

IT may be considered very "slick" work for the W. W. Kimball Company to get Dr. Ziegfeld into the great position of chief of the department of music and musical exhibits of the Chicago world's fair, and thus give every other piano and organ manufacturer notice that next to the Kimball exhibit no other piano and organ exhibit will have a ghost of a show. That may be very "slick," but suppose the great bulk of piano and organ houses refuse to exhibit at the fair in consequence of such "slick" work, and suppose every firm that refuses will state its reasons in the Chicago papers during the progress of the fair. How would that work as an "ad.?" No Kimball-Ziegfeld ward politics racket can prevent the various firms from exhibiting in the Chicago warerooms on an equal footing and then get the great "ad." besides. There are various ways of shooting a man without killing him.

MR. OTTO BRAUMULLER, president of the Braumuller Company, returned to New York after a 60 days' trip on Thursday last. During his journey he covered most of the important cities between here and Denver, going as far North as St. Paul and Minneapolis. He comes home with a glowing account of his successes, having made many important connections, including several large deals with big jobbers, which promise to keep the Braumuller factory busy throughout the summer. During his absence the business here has been in charge of the affable secretary of the company, Mr. Turner, and Mr. Braumuller upon his return was gratified, not to say surprised, to find the business here, both wholesale and retail, in so flourishing a condition. The Braumuller piano has been working its way steadily to the fore, and we shall have occasion to speak later of still other improvements that will be sure to place it as one of the best selling instruments for the price in the market.

MR. AMOS JAMES, the much lauded champion of the stencil, is reported as saying that "a piano is genuine if it has the same name cast in the plate as it bears on the fall board." Mr. James, of course, believes beyond this that any kind of a piano that can be sold is legitimate, at least he is made to say so over his own signature in some of our contemporaries, but he feels sure that any piano that has its plate name and its fall board contain the same words is genuine beyond doubt. Therefore his firm, James & Holmstrom, are now making a genuine (?) piano styled Lindeman & Co. It has the name cast in the plate and it has the name on the fall board, so, according to Mr. James, it must be "genuine."

But we wonder what the members of the Lindeman & Sons Piano Company, who are co-members with James & Holmstrom of the Piano Manufacturers' Association, think of this kind of business?

Perhaps the Saturday papers will explain it away. Then again, perhaps they will not.

WE are informed that Gildemeester has planned an extensive trip throughout the West to visit the branch in Chicago and to touch upon other important points, possibly going as far as the Pacific Coast. It is rumored that a particularly long stay will be made in Chicago on account of Frank King and his ways; but then we do not place any reliance in this rumor, since it has always been Gildemeester's custom to remain there for several days, having the firm's representatives from adjacent cities meet him, and transacting his business from the one point, instead of taking the time to call upon them individually. It was, we believe, hoped that King could take this end of the business entirely off of the hands of Gildemeester, but it seems now that although King has worked very hard, or because King has worked very hard, Gildemeester now thinks it best to make a personal investigation of matters. As soon as affairs can be arranged at this end of the line the long journey will commence, and he is sure of the hearty con-

gratulations of his many friends upon the new position of importance that has fallen upon him through the death of Mr. C. F. Chickering.

We have heard nothing further as to the disposal of the New York branch and the abandoning of Chickering Hall here since we reported the selling of the moving equipment, but we suppose that Gildemeester still possesses the idea that the wisest policy is to give up the New York end of the business and to concentrate all of his efforts upon the wholesale trade, conducting it from the factory. That he does not care for the retail trade was demonstrated by his selling the Boston warerooms and his open offering of the establishment here. Whether the idea of concentrating the business in the factory and doing everything from there is a good idea in this instance is a much discussed question. Most people think that direct retail representation, at least in New York city, is a thing to be desired; but Gildemeester thinks otherwise, so he must be right, and we should not be surprised at any time to be called upon to announce the complete abdication of the New York position and the concentration of all his force upon Boston.

WE suppose that Messrs. Collins & Armstrong, of Fort Worth, Tex., have reached home after visiting most of the piano factories here in the East, where they thought it possible to make a "combination." For the benefit of those who may be ignorant of the modern interpretation of that otherwise self explanatory word, we will state that a "combination" means sometimes a "racket," and a "racket" is the successful completion of a scheme to get merchandise without paying for the same, except by notes or other accommodating documents due many months hence when winter lingers in the lap of spring and spring again affectionately hugs the coming summer solstice. Such "combinations" as Collins & Armstrong succeeded in effecting here by means of a superabundance of Fresian eloquence, as Texan piano talk may be dubbed, will tinpan out in course of time much to the satisfaction of Armstrong & Collins, who we also believe are connected with Chicago by means of one of the Cables—a line known to hold them firm as long as it lasts.

In the meanwhile it is related that the success of their Eastern mission has been so gratifying that Mr. Collins has congratulated Mr. Armstrong on the abounding resources of the latter gentleman's steering qualities, while Mr. Armstrong has at least 32 times presented to Mr. Collins the assurances of his most fervent consideration—incorporated under the laws of Illinois.

THE firm of Chas. M. Stieff, the Baltimore piano manufacturers, are doing an excellent, steady trade built upon conservative methods and free from any sensationalism. They have capital, a splendid factory, the ground, building, machinery, &c., all their own, a large stock of raw material and of finished pianos, and they do not propose to send these pianos to Tom, Dick and Harry on any 4, 8, 12 months, or indefinite years of equal length or otherwise, and we think they are level headed.

THE Mason & Hamlin Organ and Piano Company have just closed a sale of 14 pianos (10 uprights, 3 baby grands and 1 parlor grand) to the Chicago Conservatory of Music, located in the Auditorium, these instruments taking the place of Chickering pianos. As a result of this the Mason & Hamlin grand will hereafter be used in the Auditorium Recital Hall in place of the Chickering.

THE piano and organ business of S. P. Hart, of Canton, Ohio, who is now in Cincinnati, is now conducted by Mr. Robert Jones, through an arrangement with J. T. Wamelink, of Cleveland, and Mr. Jones will probably handle Wamelink's line, chiefly the Hardman piano, which has a big following in that section.

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EVER since the introduction of high art in the decoration of private residences many wealthy citizens refuse to destroy the harmony and symmetry of artistic drawing rooms by placing in them pianos made for the general market or instruments manufactured for display in piano warerooms. A strong tendency has during the past years shown itself in general in the direction of special designs for piano cases, and while such case work was made at long intervals in former years, it has in later days become a rule to a great extent with those who have a keen appreciation of the proper design and surroundings of an artistically furnished home.

But the number of piano manufacturers who are designated for such artistic work and whose pianos justify such selection is necessarily limited, for it would of course be absurd to encase a mediocre musical instrument in an artistic frame. Only a few piano manufacturers are known to receive these special orders, and the latest instance that has come to our notice is a grand made by Sohmer & Co., who have been making a number of artistically designed grands of late, the one for Joseph Keppler, of "Puck," having attracted unusual attention.

This latest instrument is a grand made for Hon. John Scranton, Member of Congress from the Scranton, Pa., district. Mr. Scranton, during his residence in Washington, purchased a grand from the Washington Sohmer agent, and the instrument proved such a delight to himself and the large circle of his acquaintances he receives at his house that he determined upon having a duplicate made for his new palatial residence erected at his home in Scranton.

He made the arrangements personally here with Messrs. Sohmer & Co., selecting as a basis for case work the style of Louis XVI., and the instrument, which has just been finished and which is on exhibition at the warerooms of Sohmer & Co., represents one of the most beautiful and artistic creations in the line we have ever beheld.

It is white enameled, with gold ornamentation, and the design escapes the usual heavy, overburdened decoration, its general outlines being light, chaste and graceful. The designs are consistent throughout, even to the detailed decoration of the legs, and the fire gilt imported casters on which the instrument rests are worthy of particular notice, as they demonstrate that the ordinary caster, hidden under a cap, would have destroyed the effect completely, while in this instance they heighten it.

What, however, will prove to be a source of the greatest delight to the owner of this instrument is its tone quality, which distinguishes this parlor grand and makes it an exceptionable instrument. It has a tone as artistic in quality as the case is and in true consonance with it, and that makes it a more than ordinary valuable instrument, for the two characteristics are so rarely embraced in one creation.

This Sohmer grand is an additional evidence of the standard position attained by this firm in the construction of musical instruments and fortifies their position as makers of high grade artistic pianos.

WIGGINS AGAIN.

THE latest phase in the variegated life of that eccentric obesity known to the trade in general, and to some few firms in particular, as Mr. Oliver Twist Wiggins, last of Evansville, Ind., is the enjoyment of the trials and pleasures of a "commercial tourist." We learn that his polished hat has never been higher, nor his white waistcoat more white and expansive, nor his patent leather pumps more dazzling in their twinkling brilliancy than at the present time, when he is meandering about the wild West presenting his card as the traveling representative of "Messrs. Black & Keffer, of New York."

This would be all right in its way, and we should heartily applaud any virtuous effort of Mr. Wiggins, who is wont to "raise the wind" in his own mind very much after the fashion of his illustrious name-

sake the Canadian weather prophet—this would be all right if only Mr. Wiggins could refrain from falling into his old habits of misrepresentation, and could sell his goods for what they are and not claim for them that they are what they are not. The Black & Keffer piano is an instrument made in 137th street, New York, where the firm occupies one floor of a factory building, and the pianos have now been made for about nine months. The firm has not been in existence for a year yet, but they advertise in their circular (there are no catalogues yet) that they have had 42 years' experience. They don't say that Mr. Black has had 42 years' experience, nor that Mr. Keffer has had 42 years' experience (both were in the iron business in Pittsburgh this time a year ago), nor do they flatly state that their firm has had 42 years' experience, but they head their circular in big black letters "42 Years' Experience," and subsequently in brackets state that a Mr. Justus Diehl, their "superintendent," has been making pianos for 42 years.

Now, what Mr. Oliver Twist Wiggins is doing out West is even more reprehensible. He is saying to people: "This is the Lindeman piano with another name on it, and much improved." Mr. Black himself says: "This is a Lindeman piano with our name on it, but much improved." It is hardly necessary to add that the Black & Keffer piano is *not* the Lindeman piano, improved or deteriorated, but is merely and simply the Black & Keffer piano, provided they don't purchase other pianos and put their name on them.

It is claimed that Mr. Henry Lindeman drew the scales or that he had something to do with them. We have not heard from Mr. Lindeman in the matter, but it is not necessary that he should either deny or affirm the statement, since his drawing of the scales, if he did draw them, would not make it a Lindeman piano. It is asserted upon very good authority that the late Mr. C. F. Chickering drew the scale for the small grand now being made by the W. W. Kimball Company, and that he received a very large sum of money for it, but this fact, if it be a fact, does not make the Kimball grand a Chickering piano. There are many pianos made to-day that are as nearly as possible exact copies of scales used by Steinway, Chickering, Knabe, Steck and others, but this does not make them Steinway, Chickering, Knabe or Steck pianos by a long shot. In the first place, the materials used are essentially different and the workmen are of a different grade, and, in short, the case is parallel to that of a Bowery tailor who turns out a suit of clothes which is as nearly as he can make it an imitation of a suit made by Bell. It's the difference between roast beef at Delmonico's and roast beef at the Dairy Kitchen.

Messrs. Black & Keffer are still infants in the piano business and they should take in good part the advice of people who have had experience (not necessarily 42 years of it), and they should stop all this nonsense and see how good a piano they can make for the money and how many they can sell. Sell them for what they are; do away with that fake circular, discharge Mr. Oliver Twist Wiggins and do a clean, honest, upright business, and you'll stand an even chance with others, gentlemen. But just so sure as you set out to trade on other people's reputations, to mislead people with the very first line of your circular, to have as your representative a man whose reputation is notoriously bad, just so sure as you continue in this way you will come to a bad end, and THE MUSICAL COURIER will be obliged, in justice to the legitimate Lindeman piano and the legitimate trade in general, to expose you every time.

ABOUT BRIGGS.

OUR trade editor received a personal letter last week which deserves publication. It read:

OFFICE OF C. C. PAUL & CO., ALTON, ILL., May 20, 1891.

Mr. Marc A. Blumenberg, New York:

DEAR SIR—Please give me your honest opinion of the piano called C. C. Briggs, of Boston. Is it a good, durable, well made, reliable instrument? Please answer and oblige,

C. C. PAUL.

At the risk of abusing confidence we will also publish our trade editor's reply. It read:

C. C. Paul, Esq., Alton, Ill.:

DEAR SIR—You ask whether the piano called C. C. Briggs, of Boston, is a good, durable, well made and reliable instrument. It is. It is a reliable, well made, good and durable piano, and if you buy one you will never regret it as long as you live. The firm who make them are thoroughly responsible and honest and their guarantee of a piano is as good as a United States Bond. Yours,

M. A. BLUMENBERG.

MR. QUIGG DEMONSTRATES.

NEW YORK, May 25, 1891.

Editors Musical Courier:

I HAD hoped it would not be necessary for me to again ask the use of your columns to expose the falsehoods of that modern Thersites, John C. Freund, who even surpasses in scurrility his ancient prototype. The last issue of his paper proves him destitute of any sense of shame or idea of honor. The republication of the letter he addressed to General King on October 18, 1890, is a revelation of his own infamy. He falsely states it was in evidence, while the fact is it was marked for identification, but *not* yet admitted as evidence. General King is now aware of its untruthful, deceitful and treacherous character. At the very time it was written, and for a month thereafter, he was professing the greatest regard and friendship for me. He was begging me not to waste my time in writing for the paper, but to employ it in trying to sell stock among my friends. Indeed, it was in the following month of November that I gave Freund a check for \$250, which I had obtained for the use of the paper. I had also before that obtained from other personal friends \$400, for which I am personally responsible and must pay.

I mention this because he has falsely charged in his paper that he paid me \$60 a week and that he had to "hustle" to find it. The truth is, according to his own books, that I drew from the beginning of 1887 to the end of 1890 \$8,896. Deduct from this \$500 which I gave him in two checks of \$250 each and \$400 which I am obliged to refund, and the remainder, \$7,996, represents about an average of \$40 per week. During the year 1890 the total average was not over \$25 per week.

The untruthful, deceitful and treacherous character of his letter to King was exposed at the meeting of the trustees called to consider his resignation, when he confessed that he had no purchaser in view and knew of no way in which the debts could be paid. If he had made any offer to find a purchaser for the stock, I am quite sure that the whole of it (my own as well as his) would have been gladly transferred to rescue the paper from bankruptcy.

In the litany of lies which he calls his resignation he says: "Since Travis has returned he has written six columns for the paper." The files of the paper prove him a malicious liar, as they show that from my return in the first week in October to December 6, the last day of Freund's management, I contributed over my own signature fifty-seven columns, an average of nearly six columns per week, and up to the date of the letter wherein he says I had written six I had in fact contributed fifteen and one-half columns.

He is, moreover, more kinds of a liar than one—lying not only by false assertion but by suppressing the truth. For example, he tries in this secret letter to poison the mind of General King by suggesting that I had obtained \$257 without his knowledge, thereby leaving it to be inferred that it was a debt for which the company was responsible. The dishonest, treacherous character of this slanderer becomes apparent when I make known the facts. I sublet a flat from Mr. Geo. A. Steinway, and before leaving for Europe Freund promised to pay the rent during my absence, amounting to about \$12.50 per week. I did not know until I returned to New York that he had not paid a dollar, and the \$257 he refers to were the proceeds of a note to my order, discounted by my own bank and which, unlike the notes given by Freund to Flechter, was paid at maturity, without drawing on the "American Musician" Publishing Company.

The story he tells about Mr. Conn and Mr. Thos. J. Quigg is another specimen of Freund's fertility in falsehood. A note for \$1,000, which Mr. Quigg had got Mr. Conn to discount, was coming due, and Mr. Quigg was dispatched to Elkhart with a check for \$200 (not \$275, as he falsely states), with instructions to hold on to the check if he could get the note renewed for the entire amount, but not being able to do so the \$200 was paid and a new note for \$800 given. This was not, however, the real mission of Thos. J. Quigg to Elkhart, as that transaction could have been accomplished through the mails. He was to talk Mr. Conn into the purchase of stock to the amount of \$2,500 and instructed to inform Mr. Conn that the

paper was in a flourishing condition, having no debts that could not be paid promptly at maturity.

Mr. Quigg succeeded so well in his mission that when he left Mr. Conn it was all right and that he was to meet him on the following morning. When, however, he met Mr. Conn at the hotel the next day he was in conversation with the telegraph operator, and informed Mr. Quigg that he had reconsidered the matter and had decided not to invest. At the same time the telegraph operator handed out an unsealed telegram from Freund, addressed to "J. Quigg, care C. G. Conn," which read: "Things are terribly tight and somewhat serious." Perhaps that telegram saved Conn \$2,500. Who knows?

Is it reasonable to believe that, after four years of daily association, Freund should have all at once discovered that it was so disagreeable that he was willing to sacrifice his interest in the paper to get rid of me? I don't think he will find anybody to believe that falsehood. I have letters dated long after the vile, slanderous letter to King, addressed "My dear Travis," professing regard and friendship. The monstrous lie that I was "horribly" drunk in the office or elsewhere, like the entire letter, was a part of his plan to conceal the real motive of his resignation. He did not insist upon an immediate meeting of the trustees to submit his proposal to discharge the debts along with his resignation and retire like an honest man. Oh, no! He kept up his professions of friendship for me after he had, assassin-like, stabbed me in the dark, until I forced a meeting of the trustees, when he confessed he had no purchaser and that he had no proposition to make.

He knew at the time he wrote the letter to King that he had run the company into such an indebtedness that there was absolutely no other way to avert the impending bankruptcy unless I disposed of sufficient stock to meet the obligations he had created. This he expected me to do. He was alternately swayed by hope and fear—hope that I would and fear that I would not. He was profuse in professions of friendship when he hoped I would, but fear that I would not made him, coward-like, secretly slander me to General King, that he might have an excuse other than the real one for getting from under the coming wreck.

The only miscalculation he made was that I would not discover the true condition and his treachery until it would have been too late to interfere with the successful consummation of his scheme to float the paper along by a continuance of his "kiting" transactions until the last week in December. He had already rented the old offices of the "American Musician" at 835 Broadway and was preparing to follow the suspension of the paper with the issue of his new paper the following week, when he would have appropriated its advertising and subscriptions. He tried to corrupt the man who addressed the wrappers to betray his trust by giving him a proof of the mailing list, and only failed because the man (Mr. Darling) proved to be an honest man.

This is the last time I will reply to Freund's falsehoods. I would not have wasted the time and space upon him that I have except to vindicate my character to those who are not personally acquainted with me. I am quite content with the opinion of those who have known me during my long career as a journalist.

J. TRAVIS QUIGG.

IN TOWN.

AMONG the members of the trade in town last week and the callers at our office were the following:

Mr. R. W. Blake.....	Sterling Organ and Piano Company, Derby, Conn.
Wm. G. Fischer.....	Philadelphia.
Mr. Thos. F. Scanlon.....	New England Piano Company, Boston, Mass.
Mr. Geo. W. Neill.....	McCammon Piano Company, Albany, N. Y.
Mr. Ingraham.....	Steadman & Ingraham, Brookville, Pa.

APIANO manufacturing business has been started at Aurora, Ill., in a large building on South Water street, by one Mr. Sadler, who has been experimenting on instruments for some time and who has already finished a number. There is one in the rooms of the Aurora Improvement Company, the headquarters of the Board of Trade.

THE MERRY STENCIL.

THERE is no quality that compels quicker appreciation than dogged pertinacity and determination to stick to a thing even if it is wrong, and that is one of the reasons why we have such an unbounded admiration for stencilers. They will keep it up, and the many inquiries sent to us for the purpose of eliciting the proper explanation in each case are sufficient to keep us busy in the contemplation of this beautiful feature of the music trade.

Now among others we received the following:

ANDERSON, Ind., May 21, 1891.

Editors Musical Courier:
Please let us know what kind of a piano the Ayres & Wygant, of Chicago is, or is it a stencil? Respectfully,
WM. LORIMER.

Only a stencil.

Only a pansy blossom,
Only a faded flower,
Yet to me far dearer
Than all in earth's fair bower.

Or in other words:

Only a stencil piano,
Only a faded old stencil,
Yet to me dear by far
Than all the straight goods you can sell.

A letter deserving particular attention is here appended:

BRIER HILL, May 11, 1891.

Editors Musical Courier:
Will you please inform me as soon as convenient whether the W. W. Kimball organ is high, medium or low grade? I am in competition at present with one and conclude from the price and what I have learned through the columns of THE MUSICAL COURIER of the Kimball piano it must be the latter.

WILLARD KLOCK.

All Kimball goods are what is termed "low grade," and the only parties who claim that these goods rank better than "low grade" are the makers, who are right to do so. Certain so-called artists call them high grade, and they should be ashamed of themselves for doing so, and they are ashamed of themselves—that is, those who have any shame left. Then there is a crowd of Kimball hangers on who call the Kimball pianos and organs the finest ever made, and they are the editors of the music trade papers who do not know the difference between a capo d'astro bar and a sand bar, who cannot even tell whether a piano or organ is out of tune.

These editors have decided that the Kimball pianos and organs should receive the highest recognition at the coming world's fair, not necessarily in the shape of awards (for there may be none), but in a manner to secure and attract universal attention.

To further that scheme Dr. Ziegfeld, head of the Chicago Musical College, of which Mr. Kimball is a director, is pushed for the position of chief of the department of musical exhibits of the world's fair.

Any paper that demonstrates its moral courage by calling these put up jobs wrong; anyone who, as an American, loving to see the great fair succeed, protests against this introduction of ward politics into it; any musician or maker of musical instruments who expresses his fear of the results of this Chicago combination, with Kimball and Ziegfeld at the bottom of it—any such person is called a fool or a scamp, and the paper that explodes this plot is called corrupt.

The trade editors who are at the beck and call of Kimball and Ziegfeld, who publish articles to the effect that the Kimball pianos and organs (among the lowest grade in the American market) are high grade, will be responsible for the impending calamity at Chicago; but THE MUSICAL COURIER herewith announces that should this combination go through; should the Kimball Company through Dr. Ziegfeld control the department of musical exhibits at Chicago, then, as a direct consequence, the musical exhibit will not amount to anything, and this paper furthermore pledges itself that in case any hocus-pocus award is given to the Kimball pianos and organs, such as they are to-day, it will publish a standing notice of the whole plan upon which that award or recognition was given.

So much for the protection of the American music trade. We'll take care of it; you bet!

Come along and let us hear your plaint. We believe this is from Windy Town itself:

CHICAGO, May 12, 1891.

Editors Musical Courier:
I have lately been offered some Wing & Sons pianos for real estate. The plan is to give me an order for the pianos and I am to pay \$135 additional at the factory for each piano, the parties having them (real estate men) claiming them to be standard goods and warranted. They also speak of music teachers who use and recommend them. What do you know about them? Are they reliable goods? Respectfully,
E. A. CLAYPOOL.

Wing & Son are stencil pianos. Get a copy of the warranty, and if it claims that Wing & Son are the manufacturers of the Wing piano the warranty is a fraud. The goods are in the line of the usual, commonplace stencil, and that is all there is to it.

Here is another inquiry from the shore of Lake Michigan:

CHICAGO, May 18, 1891.

Editors Musical Courier:
Is there a piano factory of Geo. W. Lyon, and is the Geo. W. Lyon piano made in the Lyon factory? Where is the Lyon factory?
IRA BROWNELL.

There is no Geo. W. Lyon factory: consequently no Geo. W. Lyon piano is made in a Lyon factory. A Geo. W. Lyon piano is a stencil or bogus piano. It is made in a factory at Albany, N. Y., conducted by the Marshall & Wendell Piano Forte Company. The piano, being a stencil, is necessarily low grade, but it sells in Chicago like other stencils do. The Chicago trade is inflicting everlasting and irreparable injury upon itself in conducting these huge stencil schemes.

Another inquiry coming from Ohio refers to Chicago stencils and it is this:

WOOSTER, Ohio, May 8, 1891.

Editors Musical Courier:
We write you for information. Will you tell us if Messrs. Roschey & Smith, of Chicago, Ill., have a piano factory or not, or who makes the pianos for them? There is no name on the plate, but on the fall board they have Roschey & Smith. They advertise in the church papers. Are they stencil pianos? We have examined one of them and find it has a cheap action. Any information you can give us will be thankfully received.
Yours,
ODENKIRK & McCLARAN.

There is no such factory. There is such a demand for stencil pianos in Chicago that more stencil pianos are marked "Chicago" than otherwise. The result is that even when Chicago makes a good piano it will run the risk of being tainted, from the fact that Chicago is rapidly acquiring the equivocal fame of being the chief nest of the stencil.

The greatest offenders are the Kimball Company and the Chicago Cottage Organ Company, both of which stencil right along, and they and others push thousands of instruments out into the market with stencil names upon them. To meet this competition, Chicago and other dealers get Eastern goods stenciled, and so the vile practice continues and is upheld by the music trade press of the Union, which derives a great part of its income from booming low grade stencil truck.

Anyone can readily perceive that when a manufacturer stencils his product he can have no particular pride in it and is only anxious to put the cheapest material in its construction. Hence the cheap action in the piano referred to in the above letter.

The first piano or organ firm in Chicago that will step boldly to the front and announce in its advertisements that it will not stencil and that it will stick to this announcement will make the greatest hit in the trade.

E. W. Aldersen, Benham, Tex., who says that he knows that Estey and Mason & Hamlin are good, reliable organs, and asks whether Story & Clark and Wilcox & White are legitimate, is herewith answered in the affirmative.

Will Messrs. W. D. Dutton & Co., of Philadelphia, kindly inform us who makes the "Kendall" piano that they advertise? We, of course, know that there is no such factory, but we should like to know where it is made and whether the stencil is registered as a trade mark or is simply stuck on any instrument that comes along because the word has been made familiar to the public by the talented Englishman and his charming wife, who have made it famous in theatrical circles.

We thought we were through, for this occasion at least, but on Monday we received the following inquiry:

TOLEDO, Ohio, May 23, 1891.

The Musical Courier Company, New York City, N. Y.:
Will you have the kindness to advise me in regard to the new scale Kimball piano? Would you consider the purchase of one a satisfactory investment? An answer will greatly oblige me and the favor be reciprocated at any time with pleasure. Yours respectfully,
ADOLPH D. JONE, Toledo, Ohio.

The gentleman who makes this inquiry can get his reply in answers in this very article if he will read it over, but we may as well state that we should like to know what price is asked for this new scale Kimball, as it is called? What do they want for it? It is a low grade piano and the price put on it may be consistent with its grade.

MUSIC AT THE WORLD'S FAIR.

DR. ZIEGFELD as chief of the department of music at the world's fair would dictate to Theodore Thomas, who conducts the concerts, the programs, and particularly the pianos and players, to be used at these events. A Kimball gumwood grand played by the Texas cowboy pianist should commemorate the first concert. Here is a sample program:

PROGRAM.

The only pianos used at the World's Fair Concerts are
The Celebrated Gumwood Kimball Grands.

Indorsed by the Chief of the Music Division of the Chicago World's Fair,
DR. F. ZIEGFELD,
President of the Chicago Musical College.
T. Thomas, Conductor.

These pianos have been selected by
DR. ZIEGFELD
Because he has for years past been the biggest advertising agent Kimball ever had.

The Kimball Grand Piano

Is made of Gumwood from Kimball's own Sawmill in Arkansas. Solid.

PART I.

Trio on the Kimball Grand (Three flats).....Conway
(After this Trio there will be an intermission of 1½ hours, during which the piano will be tuned by 4 tuners. The audience is respectfully invited to come up on the stage to watch the proceedings. Catalogues Free.)

PART II.

Duet—Kimball Upright (indorsed by Patti (not the oyster) and Kimball Organ G octaves, 22 stops)
(Dedicated to the Chicago Musical College).....Ziegfeld
Overture—Theo. Thomas and Orchestra.....Beethoven
THE END.

Souvenirs gratis, free of charge daily during all hours at Kimball's warerooms.
The soloists are leading graduates of the Chicago Musical College.

That's about the way the thing will run along.

HARDMAN.

Concerts at Brighton Beach—Mr. A. Victor Benham's Concerts in Other Cities.

IT is curious to note the difference in opinions as to the merits of an artist as between New York, Brooklyn, Boston and Philadelphia. When Mr. A. Victor Benham made his first appearance in this city after his return from Europe the criticisms of the morning and evening press were anything but flattering, yet when he has played in other cities we find such papers as the Boston "Herald" saying of him:

Mr. Benham's touch is delightfully clear and elastic. He plays with good taste and has many qualities which serve to interest the student of the piano. He gained a good recognition of his value as a pianist last evening, and is to appear again at the same hall to-morrow evening.

While the Boston "Globe" adds that:

The program of last night opened with a Bach toccata, arranged by Benham. The playing of this number was very clear and technically correct. Beethoven's op. 106 was the next number. To memorize this number is alone a great achievement. This was coupled with a very fine interpretation, although sometimes cloudy, so that the performance was interesting to the non-musical as well as the critical. An impromptu on a theme of Clara Wieck, by Schumann, and a ballade, "Onevire Posth," also by Schumann, were next presented. In the ballade Mr. Benham displayed great technical skill. A group of Chopin studies, nocturnes and the ballade in F gave the pianist an opportunity to show the poetic side of his playing. The Liszt rhapsody No. 11, arranged by Benham, closed the program. In this last number the pianist demonstrated his power and further displayed his technic. The concert was a decided success.

At Philadelphia Mr. Benham received a notice like this in the "Ledger":

When it came to Liszt's arrangement of "The Erl King" and of Wagner's "Spinnerlied," and to the fourteenth rhapsody, and a piece by Liszt styled "Le Rossignol," Mr. Benham displayed qualities which entitled him to warm praise. Here the fire, verve and fine tonal effects, which are evident characteristics of his playing, came into requisition, and he was unusually enjoyable.

And like this in the "North American":

This is a day of clever pianists, and he must have great talent who can raise his head above the crowd, but Mr. Benham satisfies the test. He is no ordinary performer. To the command of the keyboard, which is expected as a matter of course from every pianist who plays in public, he adds the broad intelligence, the cultivated taste, the sympathetic insight which mark the artist. His selections included the andante from the "Kreutzer" sonata, a Chopin nocturne and ballade and a number of those bewildering Liszt transcriptions which are the despair of the ordinary player, and he seemed equally at his ease in all. He has abundant power and great brilliancy of execution, while his legato playing is beautifully refined and delicate, and his phrasing always appreciative.

It would seem that these criticisms should establish the estimation in which Mr. Benham's work is held in these cities, and we must congratulate Messrs. Hard-

man, Peck & Co. upon his selection of their grand piano as the instrument which he will hereafter use exclusively. Wherever the piano, of which we spoke so favorably several weeks ago, has been heard it has called forth praise equal to that which we bestowed upon it.

Messrs. Hardman, Peck & Co. have made an arrangement with the Brighton Beach Company by which Mr. Benham will, during the season of 10 weeks of the Metropolitan Orchestra there, play in no less than 12 concerts under the direction of Mr. Anton Seidl. Mr. Benham proposes to render 12 different concertos on these occasions, besides other program music.

THE DISCUSSION OF PITCH.

Louis Engel to Mr. Steinway.

BADN, NEAR VIENNA, Austria, May 13, 1891.

DEAR MR. STEINWAY:

I HAVE read with pleasure your autograph in THE MUSICAL COURIER anent pitch. All your remarks are of course correct and interesting, and you will perhaps allow me to say that, having been on intimate terms with most of the judges called upon in 1859 to fix the final pitch—Rossini, Halevy, Meyerbeer and Berlioz, &c.—I can assure you that the difference of the pitch was not half a tone with the previous century, but the actual A was the eighteenth century's B, and it was therefore fixed that the A should be of 870 vibrations.

Every country in Europe has by this time accepted this except England, where the confusion is so great that when I returned from France with the fork (diapason normal) both Broadwood and Erard asked me to let them have it, but when I asked them for it twice it turned out that both of them had three different forks. What have I written and spoken and fought for the desirability of accepting our A for everybody, but in England the battle of Waterloo has to be fought through again. We will not adopt what France has dictated.

They consider it as the decree of the emperor, whereas it was the creation of the great musicians appointed to solve the mystery. I don't know whether it flatters American *amour propre* to say the New York Philharmonic pitch has been adopted, but I assure you that I don't know what that means; 870 vibrations against 912, 920 and even 932 in England is all I know. You alone can tell me whether it is true that piano makers have something to gain by the high pitch. But one thing is certain. Quite apart from the unnatural screwing up of the voice which would be saved by transposing the accompaniment, the difference of pitch in the same town is sure to do harm to men and instruments. To screw a piano up to-day and down to-morrow spoils the instrument, and in England, when they get this wired instrument from the Continent, I leave you to judge the result of the different shortening attempts and what becomes of the tuning of a band under the circumstances. I shall always be happy to hear from you.

With kindest wishes for your health, Yours,
L. ENGEL.

ATTEMPT AT FRAUD.

THIS office received the following dispatch from the Chicago MUSICAL COURIER headquarters on Monday night:

CHICAGO, May 25, 1891.

M. A. Blumenberg, New York:

Three unknown individuals have obtained a license to incorporate the Steinway Company for the repairing and making of pianos.

JOHN E. HALL.

On presenting this dispatch at Steinway & Sons' and asking for further information we were shown a similar telegram from Lyon, Potter & Co. which also stated that the incorporators claim a capital of \$10,000.

Messrs. Lyon, Potter & Co. were at once instructed on Monday to have the parties enjoined in accordance with the law covering such cases, and no doubt this attempt at fraud will be squelched very promptly.

The step of these individuals, no matter who they may be, is a legitimate outgrowth of the rabid stencil system in vogue in Chicago. There is hardly a piano wareroom in that great city in which stencil pianos are not on exhibition and sale, and the culture of that kind of goods is carried on to such an extent that even those who are unwilling to follow it are forced into it.

The trade papers who for a decade have supported the stencil frauds and humbugs, and who have fought this paper in its efforts to extinguish the traffic, are chiefly responsible for this condition of things.

DECKER BROTHERS.

MR. WILLIAM F. DECKER, of Decker Brothers, states that nothing impressed him more during his late transcontinental trip than the magnificent new warehouse of Kohler & Chase in San Francisco, an institution which has no counterpart in this section of the country. The new warerooms are 60 feet front by about 200 in depth, and contain everything in the line of music and musical instruments, clear from the mouth harmonica or the violin string through the gamut to the Decker grand piano. Mr. Decker is of the opinion that trade will maintain an even standard without any particular splurge or, on the other hand, depression during the spring and summer, and that the prospects for the fall are remarkably encouraging. This opinion represents a consensus of views of the leading firms visited by him during his trip.

Mrs. A. H. Hammond.

Sudden Death at Her Claremont Street Residence.

THE friends of Mrs. Maria Barber Hammond, the wife of Mr. A. H. Hammond, the organ reed manufacturer, will be pained to learn of her death from heart disease, which occurred yesterday at her house, No. 7 Claremont street. Although she has been very ill for a month her death was not expected so soon.

Her daughter, Miss Nellie Hammond, who was studying in Europe, was cabled for when Mrs. Hammond's illness became serious, and arrived just in time to bid her mother good-bye.

Mrs. Hammond was the daughter of Benjamin and Maria Barber, and was born in this city September 5, 1840. She married Mr. Hammond in 1860, and has had four children, Nellie, Alice B., Richard H. and Mabel F. She was a sister of Benjamin A. Barber and Perry Barber, of this city, and Mrs. Albert Pierce, of Chicago.

Mrs. Hammond had a great taste for music and is known as a good pianist. She was the pianist for the Mozart Society, a musical association which flourished here some years ago, and at that time she was considered the best in the city.—Worcester Ex., May 25.

The funeral takes place to-day, and the Hammond factory, as well as the works of the Loring & Blake Organ Company, the Brown & Simpson Company and the Munro Organ Reed Company, will remain closed during the day.

Trade Notes.

—Mr. D. A. Karn, of Woodstock, Canada, returned from Europe last week and passed through New York on his way home.

—It is reported that the piano and organ wareroom of L. E. N. Pratte, of Montreal, was seriously damaged by fire on Sunday.

—Hintermister, formerly of the Ithaca Organ and Piano Company, is putting up an organ factory at Oil City, Pa., 40x40 feet.

—Mr. C. B. Hawkins, the new traveler for Messrs. Brown & Simpson, of Worcester, Mass., has returned home after a particularly successful trip.

—We regret to state that Mrs. Moore, the wife of Mr. H. R. Moore, superintendent of the A. B. Chase Company's factory, at Norwalk, Ohio, is dead.

—There was a slight fire on Monday at the factory of the Schubert Piano Company, 134th street, but it was quickly extinguished and the damage was slight.

—Winter & Harper, of Portland, Ore., are doing an excellent trade, although trade generally in that section has not been brilliant. They have a branch house at Seattle which is proving to be a fine investment.

—Mr. W. H. Bowen, of Traer, Ia., is one of the most enterprising piano men in his section, and the way he is pushing the Braumuller piano should be taken as an example by all piano men who want to succeed.

—Mr. George H. Chickering is now a grandfather, a son having been born to his daughter Mary, the wife of J. F. H. Ruxton, formerly an officer in the British army and now connected with the Chickering factory in Boston.

—The case of Fox v. Flechter has not been concluded. The order of arrest was merely vacated, but the case itself stands on the docket and will in due course of time be tried. There is no particular victory in winning a case that has not yet been tried.

—We extend our congratulations to our esteemed Chicago contemporary "Presto" upon its good appearance as a weekly. The issue of May 21 was of 24 pages, and the strong and sensible stand taken in the matter of the appointment of Dr. Ziegfeld to the Columbian Exhibition is deserving of praise and indorsement by all legitimate piano makers and all who have the best interest of the trade in mind or at heart.

—Messrs. Chickering & Sons have now disposed of their entire moving outfit, consisting of four horses, two carts and one truck, the harness and fittings for same, &c., to Mr. John Masters, who is apparently intent upon monopolizing the piano carting of New York, much after the manner of J. W. Cook & Son, of Boston. The consideration paid Chickering & Sons was, we are informed, \$1,800, and a certain contract for handling their work. This places Mr. Patrick Crowe, who has spent a lifetime with the firm as their head cartman, in the position of shipping clerk, a rather small position to be sure, but as Crowe is a wealthy man, owning property in East Fifteenth street and having money otherwise invested, we suppose he can stand it, particularly as it will give him the privilege of being inside the building, where for various reasons it will suit him better. Masters commenced in the piano carting business when he bought a piano from F. G. Smith and agreed to work it out in trucking.

Suit Over an Organ.**An Instrument Bought on Instalments Leads to Legal Difficulties.**

C. J. HEPPE & SON have commenced suit in Court of Common Pleas No. 1 against Harry P. Smith, 4936 Seneca street, for the value of one Smith American organ sold or leased on instalments, and in which the defendant had acquired a property right by having paid a portion of the money. The organ is stated to be worth \$90. Suit, however, is brought for \$300.

The same firm brought suit against Nellie V. Sheel, 710 Moore street, for an Aeolian organ valued at \$300 for the same reasons, and also against John L. Gutherman, 1235 North Fourth street, for a Palace organ valued at \$150.

Prior to the decision of the Supreme Court it was the custom of the instalment dealers to remove their merchandise for non-payment, but since then it necessitates an action through the Courts of Common Pleas, after the manner of a suit for an ordinary debt.—Philadelphia "Item."

From North Carolina.

RALEIGH, N. C., May 23, 1891.

Editors Musical Courier:

THE fire in our store on May 5 was confined to one room in an upper story occupied by a wall paper dealer. We moved our stock and some of it was very slightly damaged. We had only \$2,500 insurance and our stock in store was about \$4,000. We usually have \$6,000.

We have already collected check for insurance, and lose very little by the fire. Your statement leaves a false impression. Very truly

NORTH STATE MUSIC COMPANY,
C. G. Stone, Manager.

The Brett Piano.

ATENTION is called to an advertisement in this paper of the Brett Piano Company, of 210 West Thirty-fifth street. The company are working under the Brett patent and making an upright piano having a micrometer system of stringing and tuning which is worthy of the consideration and thoughtful investigation of every person interested either practically or theoretically in piano construction.

The company claim that "the patent micrometer system of stringing and tuning is the most perfect, reliable, durable and valuable system in the world—that it cannot be injured by overheating from hot air furnaces, steam heat, natural gas heat, climatic changes or careless tuning; that the tuning screws and tuning plates are steel and iron and therefore the piano can be tuned 10,000 times without the least perceptible wear or injury to it; that it can be tuned easily with a clock key and will not require one-tenth the tuning of the old system; that it is an impossibility for the

piano to get out of tune except by strings stretching; that it will stand up to pitch and in tune longer than any grand piano ever produced, and as perfectly when 100 years old as when new, retaining its volume and quality of tone; that the Brett piano has a greater volume of tone, is more brilliant and has a better quality than any upright piano manufactured; that in point of durability of construction, tone, remaining in tune and up to pitch in any climate, it is as much superior to the best piano now made with tuning pins as such is to the cheapest and poorest of the same construction."

Naturally an instrument of this kind attracts attention, not only of the makers of and dealers in pianos but also of the pianists. For that reason the opinion of S. B. Mills, the celebrated pianist, who has thoroughly examined the Brett piano, may be of interest.

Mr. Mills writes as follows to the company:

Brett Piano Company:

GENTLEMEN—Having examined in the most critical manner your piano with the micrometer system of stringing and tuning, it gives me pleasure to testify to its superior merits. It is a beautiful piece of mechanism, the most perfect application of mechanical principles to practical use possible for me to imagine. I do not find an element of weakness in it. The touch is light and elastic, the tone sympathetic, possessing great brilliancy and power, resembling in character that of the grand piano. I most heartily congratulate you and wish you the great success that your perfect and valuable micrometer system so thoroughly merits.

New York, May 23, 1891.

Yours sincerely,

S. B. MILLS.

E. G. HARRINGTON, Pres.

CHAS. T. SUTTON, Treas.

DE VOLNEY EVERETT, Sec'y.

E. G. HARRINGTON & CO.,

—MANUFACTURERS OF—

PIANOS

828 and 830 Seventh Avenue, between 53d and 54th Streets, New York.



ESTABLISHED 1873.

INCORPORATED 1890.

OUR Pianos having met with great favor in "the trade," other manufacturers are offering theirs in competition with ours at prices which, without close examination, would appear low.

We have every facility for manufacturing as cheaply as they can be made. However, we do not believe it to be to our interest, nor to the interests of our patrons, to put on the market a CHEAP piano WITHOUT REGARD TO QUALITY. It has been and is our policy to make a

Good Instrument at as Low a Price as Possible.

and we think that a comparison of our instruments with the CHEAPER pianos will bear out the assertion.

In a word, the "HARRINGTON" piano is made to stand not merely as an ornamental piece of furniture, but as a musical instrument; not for a day or year only, but for a lifetime. It is HONESTLY made, so that continuous and severe use will not impair its fine qualities of tone and action. During the past year the sales of the "HARRINGTON" pianos have been more than doubled, and the demand for them is steadily increasing. Wherever the "HARRINGTON" pianos have been introduced they have gained the approbation of the musical public, and their merits have been recognized. In consequence of this increased demand for the "HARRINGTON" pianos, we have been obliged to greatly INCREASE and EXTEND our manufacturing FACILITIES. With largely increased facilities for manufacturing and close attention to all details we expect to be able to supply our patrons more promptly than in the past.

We do not manufacture CHEAP goods, for a CHEAP article is necessarily made up of CHEAP MATERIALS.

We believe the BEST to be the cheapest, and aim to produce the BEST PIANO AT THE LOWEST POSSIBLE PRICE.

INSPECTION AND CORRESPONDENCE SOLICITED.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



The Prescott.

THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE

UPRIGHT PIANOS

Elegant in Design, Solid in Construction, Excellent in Tone, Unsurpassed in Finish, and the most satisfactory to the trade of any now in the market.

THE PRESCOTT PIANO CO., ESTABLISHED 1836.
CONCORD, N. H.

WESER BROS.,

MANUFACTURERS OF

PIANOS.

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524, 526 and 528 WEST 43d STREET, NEW YORK.

American

Wood Staining Works.

SYSTÈME AUFFERMANN



AUFFERMANN & CO.,

211 EAST 42d STREET, NEW YORK.

Perfect Imitations of Old English Oak Boards and Veneers. Best in the market.

Perfect Imitations of Ebony Boards and Veneers. Best in the market.

FIGURED FANCY VENEERS (STAINED)
FOR ORGANS AND PIANOS.

— THE —
TABER
ORGAN,

Manufactured by the

Taber Organ Co.

WORCESTER, MASS.



BLASIVUS & SONS, SOLE MFR'S
PHILADELPHIA, PA.

THE NEEDHAM

PIANO ORGAN COMPANY.

CHAUNCEY IVES, President.

CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ manufacturers of this country and its reputation will be fully sustained. "THE NEEDHAM PIANO ORGAN Co." possesses one of the Largest Organ Factories in the World. Modern and Improved Machinery, Abundant Capital, with the aid of Able Management, Skilled Labor and First-Class Material, produce THE BEST ORGANS IN THIS COUNTRY.

OFFICE: 292 BROADWAY, NEW YORK.

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ESTABLISHED 1846.

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Music Engraving
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Specimens of Printing
Title Samples
and Price List free
on application.



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Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

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Violin Makers and Repairers.

Importers, Wholesale and Retail Dealers in Fine Violins, &c.

Send for handsome Catalogue, free.

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LINDEMAN & SONS
PIANOS.

GRAND. * UPRIGHT. * SQUARE.

ADDRESS

LINDEMAN & SONS PIANO COMPANY,
147TH STREET NEAR BROOK AVE,
NEW YORK.

Kansas City Trade.

KANSAS CITY, Mo, May 22, 1891.

IT is really very gratifying to note the rapid strides this interesting burg is making as regards a trade centre. The number of large and enterprising firms carrying large stocks of the goods they represent runs up into the two figures. An encouraging feature is shown by the amount of hustling on the part of railroads, thereby being evidence that the business is very important. True the hard times, tight money, &c., have been felt alike with other cities, but in making the round lately among some of the prominent dealers the writer found no complaint as to business. On the contrary, all seemed satisfied and were very cheerful as to the outlook.

In talking with John Jenkins, of J. W. Jenkins & Sons, he said: "Our business for the past few months has been good—in fact, the demand for our medium goods continues unusually large." They have lately taken the well-known Conover piano, and that, with the stock of Decker, Vose & Sons, Mathushek and others, shows that they are certainly prepared for business.

C. B. Detrick, the genial manager of the A. H. Whitney Piano Company, informed me that, notwithstanding their late loss by fire and their affairs being satisfactorily adjusted as regards insurance, they are already forging ahead rebuilding, and soon expect to be in better shape than ever. They have recently added the Behning piano to their already large stock of Hazleton and Pease pianos, and it certainly looks as if they were here for something. Charlie is a large rustler and is liable to send out any number of cases.

It is really a pleasure to look in on Vin Andrus, whose well lighted and artistically arranged warerooms are the recipient of many happy comments, and the activity shown is very evident that Vin hasn't those lovely warerooms for the fun of it.

Legg Brothers, a brace of enterprising fellows, have recently opened their piano department with the Chickering, Kroeger and Sterling pianos, and are rapidly making themselves known, as well as introducing their goods abroad. By the way, Chickering Hall is becoming a decidedly favorite nook for recitals and concerts—that is, if one can judge by the number that have lately been given there. I understand that the hall is well booked through the month. This certainly speaks well for the rustling proclivities of the boys, and as a piano man Sylvester is one or two.

The Kansas City Piano Company, with O. H. Guffin at the helm, are in it very largely with the Sohmer, Hallett & Cumston and New England pianos. They have a large and satisfactory business, and Mr. Guffin is well known for his kind and courteous treatment to all. They have added a sheet music department, with Mr. N. H. Moss in charge.

Martin & Snyder are pushing the Kranich & Bach pianos in great shape.

In fact, taken as a whole with regard to trade, Kansas City is doing very nicely, thank you.

He Came Too Late.

A Deputy Sheriff Fails to Find a Stock of Music on Twelfth Street.

THE Estey & Camp Company had attachments issued out of the Circuit Court this morning against the effects of A. G. and Frank B. Mudgett and J. D. Lindsey. The claim in the first case amounts to \$500.61, and in the second to \$695.

The Mudgetts have been engaged in business at 1205 South Twelfth street, but when Deputy Sheriff Brown called at that number to secure the papers he found the premises deserted.

The parties had taken their goods and flown. A garnishee summons was then issued against the Kansas City, St. Joseph and Council Bluffs Railroad Company to hold moneys supposed to be in its possession belonging to the Mudgetts.

The officer could not find Lindsey, and the same proceedings were resorted to as in the former case. Summons was served upon the Merchants' Bank, but was returned, there being no funds in the bank to the credit of Mr. Lindsey.—St. Joseph "News."

—Messrs. Behning & Son, under the careful management of Mr. Henry Behning, Jr., with the assistance of the "advisory board," say they are doing an excellent business, all things considered, and state that their trade so far in May exceeds that of the same period last year.

Thomas Maynard.

THOMAS MAYNARD, a well-known musician and music dealer, of Keene, N. H., died of peritonitis Friday evening, aged 49. An operation for abscess at the vermiform appendix had been performed, which showed that a diagnosis of his disease had been correct, and which appeared to be successful. He had traveled extensively with musical organizations, and in his business had accumulated a handsome property. He leaves a widow.

A Reminder of Onion Square.

"IN St. Louis," said the drummer, "is a firm to whom I sell goods once in a great while. The senior partner is a regular shark. Not long ago he loaned some money to a church society for the purchase of a new organ. When payment of the loan was made he charged the society 9 per cent. This was refused and the principal was not paid. Finally one of the deacons of the church was sent to talk with the usurer.

"You have acted very badly," said the pillar of the church.
"How's that?"
"Six per cent. was enough interest."
"Nine is fair."
"When the Lord looks down on that 9 he will put a long, black mark against your name."
"This staggered the old fellow for a moment, but suddenly recovering he replied: 'When the Lord looks down on that 9 he will think it's a 6.'"
—Chicago "Herald."

The Trade.

—U. A. Gould, of Ellenville, N. Y., has opened a large new piano and music store.

—G. D. Cole, of Muncie, Ind., has removed to larger quarters under the Kirby House.

—G. N. Pollard, of Sioux City, Ia., has opened a piano and organ branch house at Yankton, S. D.

—Mr. C. W. Lindsay has taken the agency for the Mason & Hamlin organs and pianos at Montreal, Canada.

—W. F. Rexford represents the Lester Piano Company, of Philadelphia, on the road and is meeting with success.

—Elbridge S. Pitcher and Horatio Mears, of Belfast Me., are talking of going into the piano manufacturing business.

—Robert Proddow, of the Estey Piano Company, was in Baltimore on Friday, Pittsburgh Saturday and thence West.

—Scholler & Cech, of Tomah, Wis., who are enterprising piano and organ dealers, have removed to larger warerooms.

—Messrs. Jacob Brothers inform us that the suit of Mrs. Mary Henry against them was decided in their favor on the 21st inst.

—Mr. David M. Link, an employe of the New England Piano Company, of New York, became insane last week and was taken to Bellevue Hospital.

—Weiller & Sons have been granted a trade mark, No. 19,508, to be applied to harmonicas, and L. Lowenthal one for all musical instruments, No. 19,466.

—Six months ago the Peninsular Savings Bank purchased the Whitney music store on West Fort street for \$100,000. Now Hiram Walker offers \$125,000 for it.—Detroit "Times."

—C. W. Greene, formerly with the Oliver Ditson Company, and W. B. Lincoln, formerly with the Hallett & Davis Company, of Boston, have opened piano and music rooms at 45 Purchase street, New Bedford, Mass., as Greene & Lincoln.

—All of the offices of Messrs. Behr Brothers & Co., with the exception of the retail salesmen's desks, have been moved from the basement to the second floor, so that they may be in more handy connection with the private office of Mr. Henry Behr.

—The directors of the Westernling Machine and Organ Company elected the following officers last evening: Gust. Flodell, president; S. C. Westerling, vice-president and manager; Frank Hogen, secretary and treasurer.—Rockford, Ill., "Republican."

—George Wilder and wife have opened a new organ house on the east side of the public square, where a large stock of organs are kept on hand for the inspection of the public and for sale at the lowest prices. Their instruments come direct from the manufacturers and avoid the big middle dealers' profits.—Boonville, Ind., "Enquirer."

—The Ithaca Organ and Piano plant has practically stood idle for five years. The aggregate loss in interest for rent, taxes and depreciation would have established in the silent workshops an industry that would have benefited the whole city and everyone in it. Cortland and Geneva have a different theory from that of somnolent Ithaca.—Ithaca "Journal."

—The writer paid a trip to the Edna Organ Factory, at Monroeville, yesterday and was shown throughout the entire establishment by the gentlemanly manager, Mr. Price. They have over 300 organs in different stages of completion and are turning out finished instruments at the rate of 25 per week. Orders are coming in so rapidly that a large addition to the force will be necessary to keep up with the demand. They manufacture a most beautiful organ and deserve success. Monroeville may well feel proud of her organ factory.—Clyde (Ohio) "Reporter."

—Harry S. Holmes, the colored porter who was arrested 10 days ago after being sought for two years for concealing a piano that he had bought on the instalment plan from Gordon & Son, was discharged by Justice Goetting this morning on the complaint made by Lawyer Dickerson, of Division avenue. He had settled his claim with the lawyer, but as he was about to depart from the court room a New York detective served a warrant upon him and took him to Justice Welde's court. Holmes was

there charged with an offense similar to that for which he had just settled.—Brooklyn "Citizen," May 14.

—At the northeast corner of Twentieth and Clearfield streets a three story brick factory, 101x225 feet, will be built for the Lestef Piano Company. The interior of the building will be finished in hard wood. An electric light plant and a thorough system of ventilation will be included in the many conveniences of the building. The façade will be entirely plain.—Philadelphia "Item."

—The working force at the Knauff Organ Works is being constantly increased until now there are about 50 men employed in the several departments. There is a scarcity in skilled workmen in this industry in America; otherwise the force would be larger. The company pays its employes every week, the pay roll amounting to \$900, or \$3,300 a month. The company has more orders than it can fill in six months.—Newark, Del., "Item."

—STAMFORD, Conn., May 16.—John Dixon, of this city, has been driven into insanity by a girl practicing on a piano. Yesterday afternoon he was suddenly seized with a fit and rushed up Bedford avenue shouting and singing. At the first house where he found a lady playing on the piano he seized a stone and threw it at her through the window. It barely missed the piano player and demolished a costly picture. Dixon was today taken to the Hartford Insane Asylum.—New York "World."

—The leading publishers of music in New York in the olden time were the firm of J. A. & W. Geib. They had a piano warehouse combined with a wholesale and retail music store at 23 Maiden lane. They brought out costly editions of every song that had been rendered popular by the great singers of the day and were among the first to encourage native song writers. Another firm of song publishers were Dubois & Stodart, who had a store at 126 Broadway. A man named Birch engraved most of the covers and title pages for the music of the day, and succeeded in embellishing them to a remarkable degree. It would be difficult to find such extraordinary shadings and flourishes as he put into his work, even in modern diplomas and testimonial resolutions.—New York "News."

—An auction sale of 18 square and grand pianos took place at Seemiller's auction rooms, Baltimore, Md. They were old instruments that had been put in good condition and they were advertised as "to be sold by order of a New York correspondent." We asked Harry Willig, of Geo. Willig & Co., about them, and he said that he could not tell who sent them to Baltimore, and that the instruments probably came from New York, "for," said Harry, "who ever heard of a Baltimore auctioneer advertising or telling anything but the truth." One square was sold for \$120 and a foreign upright for \$30, and the remainder were returned to the "New York correspondent," but unpacked, as we noticed. Strange that "New York correspondents" should have pianos sent by freight without packing them.

—Patents granted May 12, 1891:
Music sheet for mechanical musical instruments..... W. A. Webber..... No. 452,303
Music leaf turner..... H. Nothass..... " 451,976
Musical instrument..... J. F. S. Pizzuti..... " 452,193
Piano..... G. Steck..... " 452,006

WANTED—A position wanted by a first-class tuner, regulator and repairer in a dry climate, on account of health. Address X. Y. Z., care of J. E. Hall, 236 State street, Chicago, Ill.

WANTED—A young man, long experience, piano and organ salesman and sheet music clerk, desires position; brilliant pianist and sight reader. Address "Allegro," per J. E. Hall, 236 State street, Chicago, Ill.

Stradivarius.

THE suit brought by a Bostonian against a New York dealer in violins calls attention to the market price of instruments accredited to Antonius Stradivarius, the late maker of Cremona. Experts have sworn that a genuine Stradivarius should be worth \$5,000, and the unmusical have been set to wondering what qualities a mere fiddle can possess that it should be rated a such a price.

Enthusiasts like Mr. Haweis, the London preacher, and the late Charles Reade, the novelist, would probably reply that a violin by Stradivarius was as valuable as a cartoon by Raphael. To the world at large its value is that of any master work on which an infinity of patience has been bestowed.

It was by his patience that Antonius Stradivarius excelled all his contemporaries. He spent 30 years in profound absorption and study before he tried to produce results. He took his time to watch, to listen, to test and to ponder, and often accounted failure as precious as success. He got his wood from the western slopes of the Swiss Mountains; the fierce sun of Lombardy dried it; from the vines around Cremona came the spirit which mixed the varnish; but the principal element in the success of Stradivarius was the patience of the maker.

His violins have been compared to a Greek frieze drawn by a master hand. The curves are perfectly graceful. The arch of what is called the "belly" is the true natural curve of beauty. When opened for repairs the interior is no less symmetrical. The little blocks and ribs and slips of wood are all without a scratch or shadow of roughness. As poets spend days over a line, so Stradivarius spent days over a tiny block. As great architects of the past lavished exquisite work on hidden nooks in their cathedrals, so Stradivarius finished angles and inner surfaces that might never be seen in a hundred years.

Political storms swept over Cremona; but Antonius went on placidly with his work; a tall, thin man, looking like one worn with much thought and incessant industry, wearing a white cotton nightcap in summer and a white woolen nightcap in winter. Every day was to him as every other day. His mind was riveted upon his one pursuit. He lived a model of thrift to his countrymen, and being dead more than 150 years he is still a model of patience to the world.—"Illustrated American."

Removal Notice.

NEWPORT, Vt., March 9, 1891.

Editors Musical Courier:
NOTICE is hereby given that I have removed my music and piano business and my residence from Barton to Newport, Vt. All communications should be addressed to the latter place.

Parties seeking personal interview will find me or my representative at my new warerooms in the Tuck Block, corner Main and Third streets, Newport, where I will be glad to welcome all old patrons and many new ones.
Yours respectfully,
A. R. COWLES.

THE UNIVERSAL FAVORITE
Vose & Sons PIANOS
ESTABLISHED 1851

They Bewilder Competitors and
Delight Customers.

VOSE & SONS PIANO CO.
170 Tremont St., Boston, Mass.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE STREET,
CHICAGO, May 23, 1891.

THE meeting of the trade to occur this evening at the Union League Club is, as stated previously, for the purpose of discussing thoroughly the subject of commissions. It will take more than one evening to decide on this important question; the most that they can do will be to start an agitation and leave it for a future time to decide, if indeed it ever is decided in the way that some members of the trade desire.

The amount of money paid out by the different houses in commissions to teachers and self appointed agents is beyond being found out to anything like a degree of accuracy, but it will probably amount to \$100,000 a year. This may seem like a very large sum, but the most conservative members of the trade do not consider it an excessive estimate; if even a large proportion of this sum could be saved to the dealers it would be a consideration worth considerable effort, and that there will be a strong attempt made by some members of the trade to modify this sum is quite sure.

Mr. John W. Northrup, one of the leading salesmen of the Kimball Company and exceedingly popular with all who know him, is reported to be so ill that it will be a long time before he will be able to resume his duties.

Mr. W. E. Dean, traveling salesman for the Manufacturers Piano Company, who has been very seriously ill for over a month, is convalescent.

Mr. J. H. Rheem, of Ottumwa, Ia., was in town this week buying goods. Mr. Rheem is one of the largest dealers in that section of the country and reports trade very good.

The Florence Cabinet Company, Mr. Newberry manager, can be found at 51 and 53 South Jefferson street.

Mr. N. M. Crosby, representing the Webster Piano Company of New York, spent a couple of days here this week. Mr. Crosby has had extraordinary success so far on his trip, and showed that he had sold to 17 concerns out of 19 that he had visited, and feels confident that a trade of not less than 65 pianos per week would be the result of one year's work.

Mr. James M. Hawxhurst, of the Bradbury branch, has been on the road for a couple of weeks and will remain out until June 1. It is reported that he is doing a fine trade.

Mr. Geo. L. Hall, of Cleveland, Ohio, accompanied by his son-in-law, Mr. Nellis, has gone South in quest of health.

Mr. Robert Weisbach, of Tacoma, Washington, has sold

out his business to Mr. M. V. Weisbach. Mr. Robert Weisbach will have charge of the business still. Their store is in the Tacoma Theatre building, and the present arrangement will give them additional capital and enable them to do a larger business. The line of goods carried is the Weber, Wheelock and Stuyvesant pianos.

Our old friend Mr. Thomas Floyd Jones, of Messrs. Haines Brothers' branch here, has begun to make some effort for retail trade by an attractive system of advertising. The store is only a block south of the Auditorium, and there is no good reason why he should not have his share of the retail trade. He has always done a profitable wholesale business.

Work was begun yesterday at tearing down the old exposition building on the lake front. Many notable musical events have occurred here, not the least attractive to the Chicago public being the Thomas summer evening concerts, which have taken place there for so many consecutive seasons.

Mr. John Reardon, the manager for Mason & Hamlin, has been at his post for several days after his recent illness. A deal has recently been made whereby quite a large number of the Mason & Hamlin pianos will replace those of another make in one of our successful educational institutions in this city, the particulars of which will be announced soon.

Mr. R. S. Howard, with the New England Piano Company, has just arrived here after an extensive Southern trip. He reports trade as fair.

Mr. P. J. Healy expects to leave here to-morrow for a trip to Pittsburgh, Baltimore, Philadelphia, New York and Boston.

Later.

MARCH 23, '91.

At a meeting of the Music Trade Association of the city of Chicago this evening, at which nearly every house in the city was represented, some fifty odd being present, a report of the committee on legislation was read by Mr. J. P. Byrne, and accepted.

A report of the committee on finance by Mr. Gregory was also read and accepted.

It was shown by a speech of Mr. Josiah Crotty that there was still necessity for pressing the passage of the bill amending the chattel mortgage law.

A committee was appointed to draft resolutions and by-laws for the association, to consist of Messrs. Henry Reed, C. C. Curtis, J. P. Byrne, E. V. Church and E. A. Potter.

It was also shown that the association understands that Mr. Theodore Thomas is the duly appointed director of music and that it only remains to appoint an executive head of the musical exhibit department.

The discussion on the subject of commissions was left for future consideration and a committee appointed to draw up resolutions and suggestions in relation to this subject.

Notice.

OFFICE OF WM. R. GRATZ,
No. 490 BROOME STREET,
NEW YORK, May 14, 1891.

Editors Musical Courier:

I DESIRE to call attention to the annexed decision rendered by the United States Circuit Court, in this city, yesterday in a suit brought by Mathias Hohner against me. I do not sell Hohner's harmonicas. I do take orders for Leiter's improved instruments after the Hohner system, which I claim are in all respects better than any others made. The attempt of Mr. Hohner to secure a monopoly has failed. Yours very truly,

WM. R. GRATZ, Agent for Ernst Leiter.

At a stated term of the Circuit Court of the United States of America, held in and for the Southern District of New York, in the Second Circuit, at the United States Post Office and Court House, in the city of New York, on the thirteenth day of May, 1891.

Present—HONORABLE E. HENRY LACOMBE, Circuit Judge.

MATHIAS HOHNER
against
WILLIAM R. GRATZ.

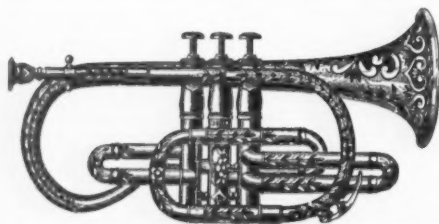
The plaintiff's motion for a preliminary injunction herein to restrain the defendant and his servants and agents from preparing, putting up, selling or offering for sale any harmonicas bearing the name of "Hohner" or any imitations of that name, and also to restrain said defendant, his servants and agents from preparing, putting up, selling or offering for sale harmonicas packed in cardboard or red boxes, and also restraining defendant, his servants and agents from preparing, putting up, selling or offering for sale harmonicas packed in boxes upon which there is pasted a black label with gold letters and containing the representation of one or more hands, duly coming on to be heard before this court upon the subpoena bill of complaint, affidavit of John Hohner and the several exhibits therein referred to, read and filed in support of the motion, the unverified answer, which by stipulation in open court is to be treated as duly verified, the affidavits of defendant, of Samuel Leopold and Joseph Rosenberg and the several exhibits annexed to the same, and the harmonicas and catalogues duly referred to in them or any of them or handed to the court for its inspection, all read, used and inspected in opposition to said motion and on behalf of defendant herein, and the affidavits of Albert S. Benary, Joseph Hasselbacher and John Hohner read and filed in reply and on behalf of plaintiff herein, and the court having heard Louis C. Raegner, Esq., of counsel for plaintiff, in support of said motion, and Benno Loewy, Esq., of counsel for defendant, in opposition thereto, and due deliberation having been had by this court, now, on motion of Benno Loewy, solicitor for defendant, be it and it is hereby ordered that said motion be and the same is hereby in all things denied.

Enter, E. HENRY LACOMBE,

JOHN A. SHIELDS, Clerk.

[SEAL]

—A piano manufacturer who has recently returned from an extended trip through the West and Northwest, told a MUSICAL COURIER representative last week that about the hardest piano he had to "buck against" on the road was the Newby & Evans. "Everybody who handles them likes them," he said, "and you can't find any reasonable fault with them yourself, and it's next to impossible to displace them with other goods. I don't blame people for sticking to a good thing when they have it, but it's almighty hard on the outsider just the same."



CARL FISCHER,
6 Fourth Ave., New York,
Sole Agent for the United States for the
Famous
F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Pecatte (Paris) and Suess Celebrated Violin Bows.

LUDWIG & CO.



FINEST GRADE UPRIGHT AT Moderate Prices.

702-704 East 148th Street,
NEW YORK.



YOU KNOW THAT THE
PALACE ORGANS

ARE MANUFACTURED BY THE

LORING & BLAKE ORGAN CO.
OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

WISSNER HIGH GRADE,
MODERATE PRICE.
296 Fulton St.,
BROOKLYN, N. Y. **PIANOS.**

BRETT PIANOS.

With Patent Micrometer System of Stringing and Tuning.



THE accompanying cut represents a cross cut section of the Brett Patent Micrometer system of stringing and tuning, showing the wood back A, the tuning head and straining frame B B, micrometer tuning plates C, steel tuning screws D, string hooks E, strings G, sounding board H.
It can be seen by a careful examination of this cut that in this system the wooden wrest plank in which the tuning pins in other pianos are placed, and that portion of the wood back which supports it, is discarded and an iron tuning head substituted, which is strengthened by bars, angles and flanges, all cast in one piece of metal, together with the plate and iron frame, and formed after the most perfect models of architectural iron work. It is so perfectly rigged and possesses such great strength that it will support the entire strain of the strings for a hundred years without the slightest deflection or change. The immense strength and solidity of this construction produces remarkable results in tone production; the tone has the brilliancy, firmness, carrying quality, depth and power characteristic of the grand piano.

The Micrometer principle embodied in this system of construction is infinitely more valuable than all the modern alleged improvements in piano construction combined. Mechanically and artistically considered, it is the most ornamental, symmetrical, beautiful and perfect model of piano construction ever seen.

The action and all material of which the Brett Piano is constructed is of the highest grade. In quality and volume of tone, in perfection and durability of construction, the Brett Piano outranks every piano (without an exception) manufactured in this country.

Dealers who want a piano that will sell in competition with the highest grade manufactured will find the Brett Piano the most desirable and valuable. We have letters indorsing the superior merits of the Brett Piano from the following distinguished pianists: Calixa Lavalée, H. L. Whitney, Boston; William Courtney, L. G. Parma, A. R. Parsons, S. B. Mills, New York; Constantin Sternberg, and a large number of others. For prices, &c., please address
BRETT PIANO CO., 210 W. Thirty-fifth St., N. Y.

CHICAGO MANUFACTURERS AND JOBBERS.

CHARLES C. CURTIS
PRESIDENT

A. M. WRIGHT
MANAGER

LOUIS DEDERICK
SECY. & TREAS.

DIRECTORS
WM. FOSTER,
WM. E. WHEELER,
CHAS. B. LAWSON,
JOHN W. MASON,
CHARLES C. CURTIS.

THE MANUFACTURERS PIANO CO.
WAREHOUSES & OFFICES
248 WABASH AVENUE
CHICAGO.

BRANCH
for the sale of
WEBER,
WHEELER,
LINDEMAN
AND
STUYVESANT
PIANOS.

NEWMAN BROS.' ORGANS,

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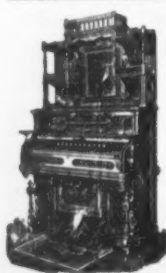
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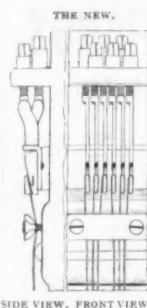
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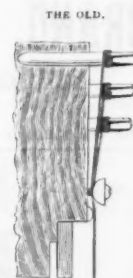
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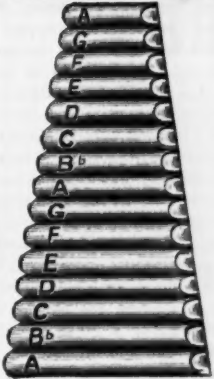
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A circular logo featuring an elephant standing on a small patch of ground with palm trees in the background. The text "PIANO & ORGAN IVORY" is written in a circular border around the elephant. Above the elephant, the text "ALSO DEALERS IN" is visible.

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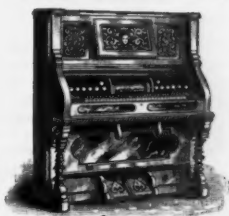


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An Agreeable Surprise to the Emerson Piano Company's Hands.

THE 350 employes of the Emerson Piano Company were treated to a surprise yesterday, which they will undoubtedly remember with pleasure for many a day.

In the afternoon, much to the consternation of every employe, the power was suddenly shut off, and they were ordered by their foremen to report at the office immediately.

Upon assembling, as requested, Mr. Kimball, of the firm, stepped forward, and after congratulating them upon the manner in which they had worked for the company's interest, without explanation informed them that on and after to-day their day's work would be nine hours, without reduction in wages. He stated that the firm took this step voluntarily, because it believed that it would be of benefit to all concerned.

When the 350 men realized fully what the company had done their enthusiasm knew no bounds, and they cheered the members of the firm again and again.

A committee was appointed to draft suitable resolutions of thanks to the company.—Boston "Herald," May 21.

F. H. Gilson Company.

Boston, Mass.

THERE are some arts that appear to be inaccessible to us, and although the public is constantly enjoying the results it is unconscious of the means employed or the process through which these arts make themselves intelligible.

Take, for instance, the hundreds of thousands of beings who daily read printed or engraved music from sheets or in bound books or on stray leaves. How many or how few are there who have even a suspicion of a notion of the creation of the symbols from which they sing or play? A great art is hidden under these black spheres and the hieroglyphics known to us as rests, pauses and other signs as they appear transferred from the calligraphy of notation into print.

There are many degrees and steps between the composer's manuscript and the finished, printed musical composition in the hands of the amateur or artist; difficult and cumbersome operations, replete with interesting episodes, intervene between the composer's crude writing and the publication as it is offered for sale, and, strange to say, there is only one building, one establishment, in the whole United States where the process can be seen and studied which metamorphoses the manuscript into the complete, presentable composition.

There are fragmentary establishments in the line of music type setting and music printing or engraving where parts or branches of the trade are carried on, but outside of the F. H. Gilson Company, of Boston, there is no firm in this land that conducts an establishment in which every department of the work is represented, making one complete industry that furnishes the highest example of what they are able to produce in the line of printed and engraved music.

Mr. Gilson, the head of the house, is one of those practical minds which controls the general scope of the business by means of his thorough knowledge of every detail. It is he who has made this establishment, with its 120 employes, what it is, and he is as attentive to each intricate operation to-day as he was when but a half dozen men represented his force.

The establishment is located on Stanhope street and occupies seven stories in two large buildings, the cellar floors being fireproof, consisting of large vaults in which are stored plates, electrotypes, &c., thousands of musical works, representing in the sum total a commercial value of \$500,000. That means to say that they are not only productive plates, constantly used, but that they could not be reproduced for less than the sum mentioned.

The departments consist of type setting for musical works, engraving, lithographing and all the processes; also printing of sheet music, music books, literary works on music; all kinds of binding from the plainest to the most elaborate and costly, and in fact everything pertaining to the business. It is an establishment that will take a composer's manuscript and make of it a complete publication, whether it be a simple song with piano accompaniment, a four part song; a hymn for chorus, a symphony or overture for orchestra, or a great choral work, an oratorio for chorus, solo, organ and orchestra. There is nothing like it in the United States.

Penn Pen's a Note.

CORSICANA, Tex., May 19, 1891.

Editors of The Musical Courier:

I RECEIVED your note (delayed) this morning directed to Love & Co. of this place, and also found the notice of their opening a branch house here under my management. Allow me the privilege of correcting that item.

When I first came to Corsicana I was engaged with Love & Co., of Waco; but after one month's time with them here I resigned my position and opened business for myself, handling my goods direct from factories, and Love & Co. are not in the least interested in my business. Thanking you for your kindness, I am yours very truly,

LUTHER PENN.

Buffalo's Big Blaze.

Denton & Cottier Suffer a Heavy Loss.

ON Wednesday last, May 20, the handsome building of Messrs. Denton & Cottier was visited by a conflagration, of which we take the following description from the "Evening News":

Fire broke out in Denton & Cottier's new building at 209 Main street early this morning, and before the firemen mastered the flames over \$35,000 damage was done to the building and contents.

Shortly before 4 o'clock a police officer saw volumes of smoke pouring out of the store of Denton & Cottier. He sent in an alarm, and although half a dozen engines, the water tower and a small army of fire fighters arrived in a few minutes the entire first floor of the store was enveloped in a cloak of fire. Chief Hornung and Assistant Chief Murphy arrived just as the front glass window broke in a thousand pieces from the internal heat.

Lines of hose were quickly run into the burning building, and in a very short space of time the firemen were pouring volumes of water on the flames. The inside of the building was a furnace of flame, and it was 20 minutes after the firemen arrived before they could enter the place.

Clouds of blinding smoke choked them and the flame fighters had a difficult time of it.

They directed their attention to saving the upper floors. They tried hard to keep the flames from the second floor, on which 30 costly pianos were stored, but they were unsuccessful and the smell of burning varnish told them that the pianos were going up in smoke.

Water was freely thrown on the third, fourth and fifth floors, and they were untouched by the fire, although some damage was done by smoke. In half an hour after the fire was discovered it was under control and there was no danger of the flames spreading to any of the upper floors or the adjoining buildings. Then the firemen had a chance to look around.

The first floor of Denton & Cottier's store was in ruins. All the sheet music and valuable brass instruments were completely destroyed. The long lines of shelves of sheet music, probably the best in this end of the State, are to-day worthless.

There were 30 upright pianos on the second floor, valued at from \$200 to \$300 each, and they were considerably damaged by smoke, fire and water, and will almost be a total loss.

The third floor was used for storing second-hand pianos and organs.

The flames were kept away from this floor, and the only damage will be from smoke.

The fourth floor, on which were a large number of square pianos, was untouched.

It is fortunate for the insurance companies that the flames did not reach the fifth floor. All of the best Steinway and grand pianos were on this floor, and they are unharmed.

Denton & Cottier's loss is considerable. Robert Denton is at Huntsville, Canada, and will not be home for a day or two. W. H. Daniels, who is in charge during Mr. Denton's absence, said that he thought that the insurance would completely cover the loss.

"Our stock is insured for exactly \$34,500," said Mr. Daniels. "I cannot give you a list of the companies, because they are placed away and I cannot get at them for some time. The building is insured for \$23,500."

"What do you think the loss will be?" asked the reporter.

"It will easily reach \$30,000 on the stock," said Mr. Daniels. "Our first and second floors contained a great deal of valuable stock. I think that \$5,000 will cover the loss on the building. The damage to it is confined mostly to the first and second floors."

Tonk Manufacturing Company and William Tonk & Brother Open Sample Rooms in Chicago.

THE Tonk Manufacturing Company and William Tonk & Brother have taken rooms on Wabash avenue, corner Van Buren street, Chicago, which are now being fitted up and will be open for business about June 1.

William Tonk & Brother will display a full line of musical merchandise for the convenience of their Western friends, and the Tonk Manufacturing Company will have a full line of piano stools, scarfs and covers for the convenience of their city trade and outside dealers visiting Chicago.

The great increase in business of the two houses has made this move necessary, and no doubt it will be welcome news to those interested.

OPEN—A first-class action and tone regulator is open for engagement city or country. References. Has been foreman; would prefer similar position again. Address "W." care of this paper.

SITUATION WANTED—By a piano tuner to represent some medium priced piano to the retail trade. Acquainted with the trade throughout Kansas and Nebraska and part of Missouri. Best reference. Address T. U. V., care of MUSICAL COURIER.

PIANO ACTION MAKER, who thoroughly understands manufacturing grand, square and upright actions—financially and mechanically—and has had considerable experience in manufacturing pianos, would like to communicate with a good house desiring his services; can give good references regarding ability, &c. Address S. W. J., care MUSICAL COURIER.

WANTED—To develop business outside of warerooms. A man to sell pianos or organs, who is not afraid of work, who will "stick" to a customer until he sells. Patience and persistence are required far more than musical ability. High wages will be paid. Address "W. O." care MUSICAL COURIER.

WANTED—Tuners and repairers of pianos and organs who will send their full name and address to me will receive information of importance to them free of charge. Address, "Information," care of THE MUSICAL COURIER.

WANTED—A complete list of musicians, amateur and professional, in the cities of Minneapolis and St. Paul, Minn. Teachers, choir singers, organists and prominent chorus singers especially wanted. List must contain full name, address and vocation of each individual. Address, stating terms, "Musico," care of THE MUSICAL COURIER.

NOTICE—A reliable and experienced piano man, single and a hustler, would like to go on the road for manufacturer of a first-class or a good medium grade piano. Large territory preferred. Can furnish best of references and will guarantee satisfaction. For full particulars address "O. K.," No. 92 West Fourth street, Cincinnati, Ohio.

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STRONG BUILD FOR ANY CLIMATE.

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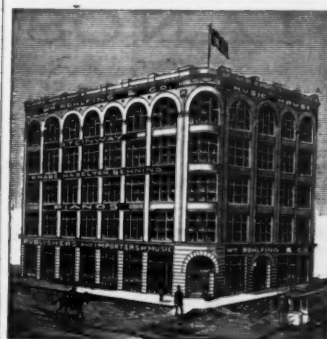
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For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

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Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others,
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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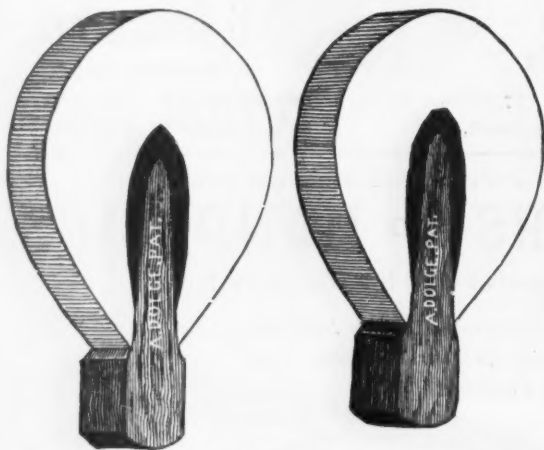
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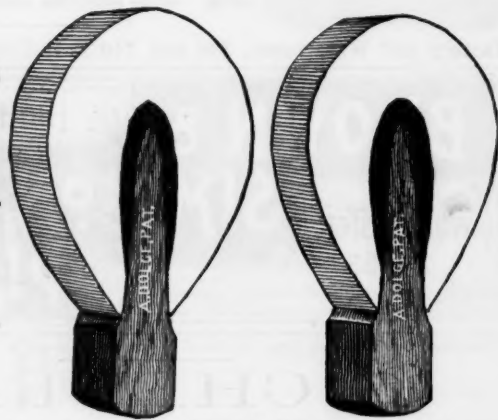
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